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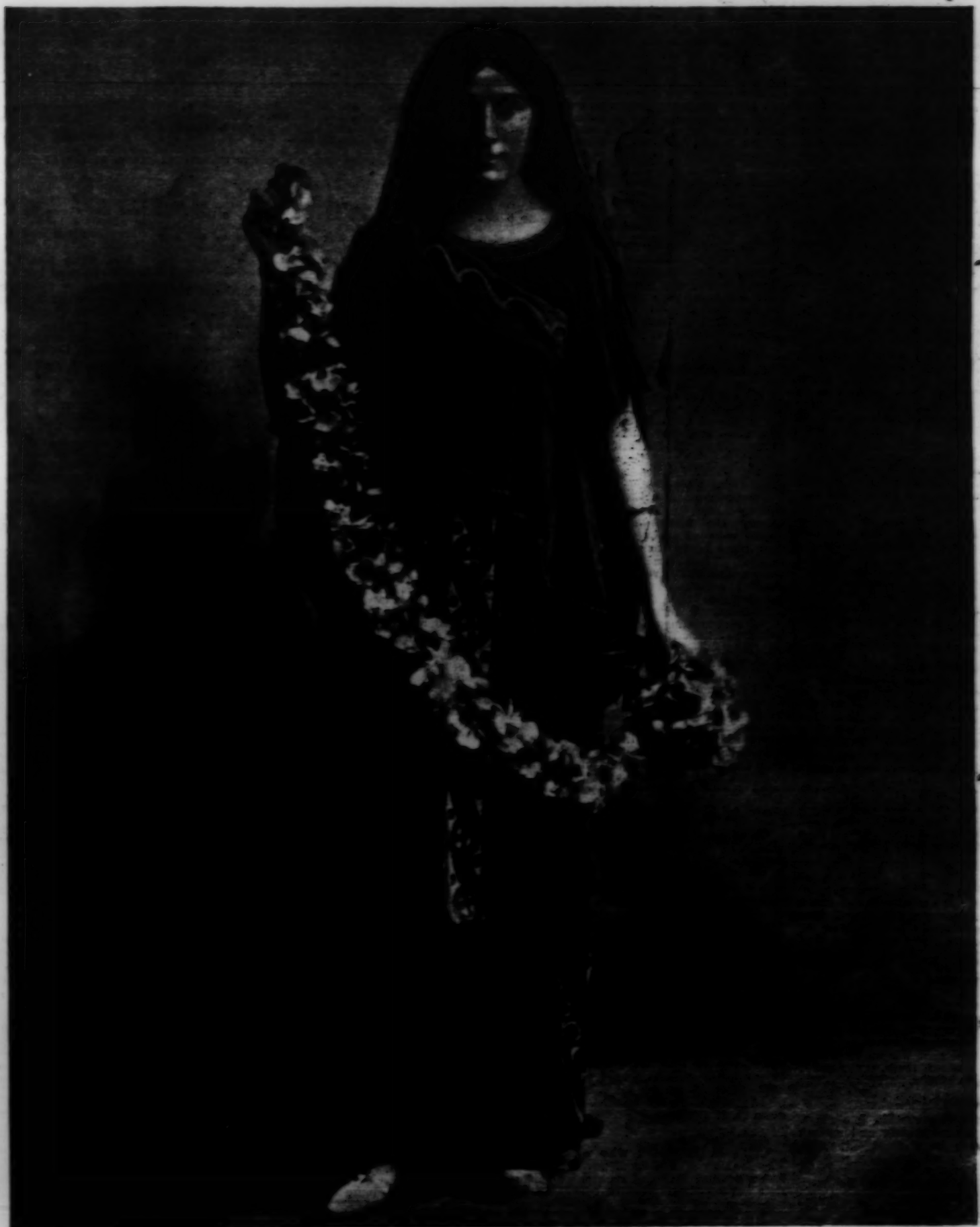


Photo Otto Searcy Co., N. Y.

BERTHA KALICH
AS SAPPHO, IN SAPPHO AND PHAON.

THE MITTEE GIRL



THAT play which sends us home whistling or humming according to sex, and leaves a clean taste in the mind, has fulfilled a large part of its mission. It has amused, entertained and cheered us. This test The Top o' th' World amply bears.

It is a jumble of joyous nonsense, sure to titillate all, children and many, grownups. Next to me sat a grey-beard who indulged in one continuous laugh. In London they would seize The Top o' th' World for a Box Night play, for there is a turkey and cranberry Christmas flavor about it. Santa Claus gambols good naturedly, through it and there is one juvenile feature of a sextette of seeming little girls in a romp with their hoops, and six beautiful colts that thawed the cockles of every heart and set every face in the audience a-beam.

The toyshop in the Arctic region convinces the fancy and the search for the North Pole excites anew our interest in the perennial subject. There is humor of the subtle sort in the adventures of the Esquimaux girl, played by Anna Laughlin, who seeks to know the manner of life, especially the life matrimonial, among the people from the States, and who becomes jealous of the trolley car and the phonograph of her husband's dreams; and humor of the broadest sort in George W. Moore's impersonation of a good-humored, husband-hunting queen of Illusia. Fred Bailey and Ralph Austin, a pair of agile comedians, add many bubbles to the bowl of the evening's mirth.

Donald Brian is a remainder of what William Vaughn Moody said when he saw the Washington monument in the capital. Admiring its fine balance and ethereal quality, he said: "It doesn't weigh an ounce."

So watching the dancing of Donald Brian we exclaim, wonderingly: "He doesn't seem to weigh an ounce." In avoidance, for dancing purposes, he seems to have no weight, but in the summing up of dramatic probabilities on Broadway, he weighs a great deal. A handsome young fellow, tall and slender, with the fine art of wearing evening clothes well, and with a face of good natured, boyish roundness, he is graceful in a charmingly unstudied way. His sudden vogue is a triumph of naturalness, perhaps the greater triumph because some of those about him in The Merry Widow have not a hailing acquaintance with that quality. When the clipping bureaus have sent him a sheaf or two of appreciation, what will happen? I should feel a personal grief if the clippings do their accustomed work, and upon the delightful personality of this clever young man lay the curse of self-consciousness.

That over-press-agented waltz in the second act of The Merry Widow is pleasing as to music and movement. In other respects it bears a strong family resemblance to the matchless which Anna Held danced into favor, or at least tolerance, last season. The naughtiness in each is rather in the countenance than the toes. The dancers of each suffer from Miss Held's old inability to make her eyes behave.

Excellent foils for each other were the young man whom the opera has brought out of the unknown into the known, and that actor whom experience has mellowed into a ripeness of method that is near perfection, R. E. Graham.

Frances Starr does much cogitating these days over a spot upon the map that has much significance to her. Before her bound into popularity in the metropolis in The Rose of the Rancho last season, her brief career had included stock companies alone, therefore the phrases "On tour" and "One night stands" brim with all the wonders of novelty to her. When Chicago and Boston and Philadelphia have been visited she will have her first experience of a "One night stand." That is the reason that Hagerstown, Md., is traced round with a line of red ink on the map in her dressing room and that she is declaring, "Something must happen there. I wonder if I will have time to give a party."

The stage is set. The curtain has risen. The comedian has smiled widely and spoken a few low sentences in darkest Japanese. The maid servant has smirked her way off and on. Nobody-in-particular comes on and speaks some more Japanese. The audience sits and waits and wonders.

Then out from the wings flits a strange little butterfly, dark and shining of head, and with flapping blue and red silken wings. It turns an odd, flat, white little face with brilliantly black little eyes towards us and we see that the tiny apparition is human. The flapping of the wings ceases and the little creature makes a slow, impeded progress across the stage. One becomes aware that the movement is a wholly unnatural one, even while she is coquetting with her fan and turning the birdlike eyes, to right and left and front and back. The maid runs to catch the blue and red silk wings, which were after all a handsome kimono encrusted with rare embroidery, and the wee creature stands, we'll still upon a pair of broad, flat, six inch high

stilts. And while we wonder how she can stand upon them she breaks into a whirling, swirling Japanese cake walk. During the Oriental ragtime the pale blue silk kimono by its floating and billowing reveals baby feet in what Frances Starr calls foot mittens, and perhaps wrinkled stockings don't indicate in Japan what they express in this. But by the time the dance has ended the tiny woman with the homely, death's head face has fascinated every one in the audience. She kicks off the tortuous wooden stilts and falls to coquetting again with her admirer over the tea cups. The little head like eyes and the little glancing smile, measured by their significance, weigh a ton.

The baron, whom she, the little princess and her brother are paying a visit, is by this time ablaze with love for the siren, and withdraws to the garden to talk with the brother about the marriage settlements.

It is while she is so prankishly robbing her maid in her own gorgeous plumage, that she displays her comedy by a score of quirks and side smiles, and raising of shoulders, and mouse-like scamperings about. When the lover returns, and thinking he is repelled by the mute wrapped figure, while the enchantress laughs in clever pantomime at a distance, the comedy continues. Then sudden, as the oncoming of a tropical storm, with the fatal quarrel between her lover and her brother, descends the tragic power upon her.

While the two men are struggling she runs back and forth with impotent little attempts to stop the deadly fray, uttering tiny cries. The lover lies dead and she runs to his side. She lifts an anguished curiously working face upward, then runs to her brother and snatches the knife from him. Shivering and quivering with childish fear, uttering the faint little cries of a frightened child, she thrusts the long knife through the soft white of her draperies, hesitates, utters the cries again, then by a slow, torturing, rotary motion, seems to thrust the blade deep into her vitals. A clever manipulation of her draperies and there follows the path of the knife a slow stream of vital fluid. Yet those who see it give it scarcely a thought. They are watching the white, flat featured little face whereon superhuman agony is pictured. They see the black eyes glass and turn slowly upward until only a rim of the black and dreadful expanse of the whites of those eyes can be seen. They see the horrible twitching of the muscles of the ghastly face. Then by some strange device the lips that had been brightly red grow purple. They form a rigid, pallid line. The eyelids slowly flutter down. The little white figure falls in a small heap of desolation beside the body of her lover.

Nothing more terribly realistic was ever produced on a stage than the death scene of Mme. Hanako in The Martyr.

"What is your ambition?" someone asked Margaret Anglin.

"To play American types in American plays on an American stage," replied that clear-eyed, smiling young woman. And, as an after thought, she added: "And some day to have a theatre of my own where I can play the kind of plays I want to and where the contributions of women shall have the preference."

In her Southwestern tour Olga Nethersole has been saying things about the "immoral play," drawing distinctions a bit tenuous but nevertheless interesting.

"A friend tried to tell me that plays like The Lion and the Mouse are of more moral value than Sappho and The Awakening. Knowing he was a friendly and honest critic of my work, I discussed the matter in the same spirit with him.

"Sappho and The Lion and the Mouse are equally moral or immoral," I insisted. "They convey the same moral lesson; probably Sappho conveys it with a little more force—that there is an inevitable penalty of immorality." "But The Lion and the Mouse has not an immoral flavor," he objected. "Yes it has," I returned. "Every play has an immoral flavor that deals with a broken commandment. I reminded him that there are nine commandments besides that seventh which has been the source of so much human and mimic drama, and that to cheat or bear false witness are sins as great as breaking the marriage vow."

"I am confident that there will always be a demand for plays which expose immoral methods, no matter which of the ten commandments is violated. And those plays which treat of family life will always be preferred, because society rests upon the family and the home. The play of the elemental passions, love and hate and jealousy, will always appeal to men and women."

Clara Morris, being called upon to tell who was the greatest man she ever knew, replied: "He lived across the street from me in Cleveland a good many years ago. I heard some men saying things about him and one of them said: 'He is going far.' The next morning I was up at five o'clock and perched on the top of the veranda steps watching the gate of the man who lived across the street. I had heard that he was going far. I wanted to see where he was going. This man had many peculiarities. One was that he never slammed the gate, as every other man I have ever known has done. He closed it softly, and turned to look back and try it to see whether it was well latched. His wife did her own work, and on cooky-baking day she used to come to the fence and hand over it those cookies that were small or misshapen or for other reasons would not make a good appearance on the tea table. Then we children of the neighborhood feasted. The man was John D. Rockefeller."

Clara E. Laughlin, who wrote "Felicity: The Making of a Comedienne," says that she has a normal fear and regard for critics, but that her sentiment toward composers is the deeper one of dread and awe.

When she was writing "Felicity" she wrote of the lovable Old Man, who is her most vital creation. "His was the mouth of a mime." Five times there came to her for her fearful perusal, proofs containing the line, "He had a mouth like a mine."

THE MATINEE GIRL.

OPENING WEEK AT MANHATTAN.

Oscar Hammerstein announces the following repertoire for the opening week at the Manhattan Opera House, beginning Nov. 4: Monday and Friday evenings, La Gioconda, in Italian; Tuesday afternoon, Carmen, in French; Wednesday night and Saturday matinee, La Damnation de Faust; Saturday evening, Il Trovatore.

THE FIRST TO EMIGRATE.

SOME ACCOUNT OF VARIOUS EARLY AMERICAN PLAYERS IN ENGLAND.

Trials and Tribulations of Players Who First Ventured Across the Briny Deep—James H. Hackett the First to Thaw London—The Pioneer Delineation in England of the Yankee—T. D. Rice of Jim Crow Fame.

In keeping with the dynamic power and resourcefulness of the New World, it is that within half a century of the dawn of the drama in New York one or two American players of capacity had betaken themselves to the mother country, with the view of storming the iron bound fortress of British prejudice. A physical, as well as a moral, courageousness allied itself with these expeditions, for the ocean girdle was as yet undreamt of, and the tedious voyage across the Atlantic was fraught with discomforts and dangers. Hail off, then, to the pioneers!

The first real live American actor of whom English records have been preserved, and possibly the first of his kind to adventure upon British soil, was a party of the undistinguished name of Brown, who burst upon London as Hamlet at the little theatre in the Haymarket in 1787. Details concerning the early career and capacity of this worthy are sadly to seek, but his nationality is vouched for in a rare publication of the opening list of the nineteenth century called "The Theatrical Dictionary." Next in order came the youthful John Howard Payne, of "Home, Sweet Home," immortality, a budding Roscius, who made his bow at old Drury on June 14, 1812, as Young Norval in Douglas. To about the same period may be assigned the English sojourn of Henry J. Finn, native of Cape Breton, who, according to Francis Courteney Wemyss, first figured in The Right Little, Tight Little Island, as the tragedy hero of Butler's country company, and who later on found his way to the Haymarket, where he originated the character of Thomas in The Sleep Walker. Eventually he returned to America, and was to be recognized in after years as one of Boston's most cherished comedians.

Announced with whimsical vagueness as "from the United States," a Mr. Bibby made his debut at Covent Garden in April, 1816, in George Frederick Cooke's great character of Sir Pertinax Macintosh in The Man of the World, and by the very soundness and scrupulousness of his acting—paradoxical as it may read—quickly distinguished all possibility of his success. In other words, Mr. Bibby's admirably articulated Doric was so incomprehensible to the majority of his audience that they preserved their native stolidity and phlegm and sat impassive while a few hardy Scots, to whom Macintosh's repellent characterization was gall and wormwood, violently emulated "the Roman bird." It was clearly a case of judgment going by default. Concerning Bibby, Hamlet, the William Archer of his day, wrote: "He has a great deal of that assumed calm and imposing stateliness of manner, which, since the days of Jack Palmer, has been a desideratum on the stage. In short, we have had no one who looked at home in a full dress coat and breeches. Besides the more obvious requisites for the stage, the by-play of the new actor is often excellent; his eye points what he is going to say; he has a very significant smile, and a very alarming shrug with his shoulders."

When one considers all the trials and tribulations associated with a dreary voyage in a sailing ship, and that, too, with no great prospect of ultimate success, one need express no surprise at the fewness of American actresses who tried a fall with Fate in venturing across the big dampness. All honor, then, to Mrs. Young, who made her debut at Drury Lane on June 14, 1823, as Desdemona for Tom Dibdin's benefit. Possibly the warmth of the lady's reception emboldened her husband to follow her example. At any rate, one finds in The Theatrical Pocket Magazine for 1824 a notice of a performance of The Maid and the Magpie given at the English Opera House (afterward the Lyceum) on July 8, which says: "The character of Everard introduced to us a Mr. C. F. Young (from America, his first appearance in London), who surprised the interest of the place with great credit. His delivery approaches a little to the verge of pomposity, but if this were corrected he appears fully competent to support the line of characters he aspires to with credit and advantage."

Although one or two "successes of esteem" had been registered, no American actor really succeeded in thawing London before James H. Hackett, the Shakespearean comedian, made his bow at Covent Garden as Sylvester Daggerwood in the well-known farce which Edmund Kean and others had rendered famous, in 1827. By dint of telling incidentally some clever anecdotes of American life and of giving some ludicrous yet faithful imitations of celebrated actors, he contrived to smuggle at once into the affections of his audience. With so much interest and applause was his imitation of Kean received that he was invited by the magnificent Elliot of the Surrey to play Gloucester there in the flashlight manner of the husky voiced Edmund. Hackett at once hearkened unto the voice of the charmer, and the curious venture drew overflowing houses.

Returning to London in November, 1832, Hackett appeared at Drury Lane in a slightly altered version of Colman's old comedy Who Wants a Guinea? In the sophisticated Solomon Grundy comedy of yore had been transmogrified into Solomon Swap, to give the visitor opportunity to exploit his capacity for depicting transatlantic idiosyncrasy. This was practically the first delineation in England of the genus Yankee, and Hackett was abundantly rewarded for his enterprise. In May, 1833, Hackett transferred his services to the Haymarket, where he materially enhanced his reputation, not to speak of his pocket, by his exchequer, by producing Rip Van Winkle. After the happy-go-lucky waltz of the Catskills had exhausted his attractions the actor brought his engagement to a close in appearing as Falstaff in the first part of King Henry IV.

With his reputation in the Old World now firmly established, Hackett revisited London late in 1839, and again during the Winter of 1845, repeating at Covent Garden in Falstaff and Rip with his usual success. Toward the close of the latter year he became the happy recipient of a "command" from Queen Victoria to give a performance of Monsieur Vallet at the Haymarket, duly responded to and duly enjoyed by the royal party. All things considered, America has reason to feel proud of Hackett's English record. But it must be reckoned among life's little ironies that the comedian should have been manager of the Astor Place Opera House at the time of the memorable Macready riots of 1845.

It is to T. D. Rice, of "Jim Crow" fame, that one has to allot the distinction of having been the first nigger vocalist to set foot on English soil. While acting in a Western theatre as a member of the stock, Rice had happened to hear a light-hearted negro singing "Jump, Jim Crow," in a dingy back street, and the quaintness of the ditty, accentuated by the intermittent tip-tap, impelled him to make a study of the tattooed-minor droll, with a view of reproducing him on the stage. The result was the whimsical character sketch that convulsed two continents and augmented the gaiety of nations. Rice's English debut took place at the Surrey Theatre in November, 1845. While at the height of his popularity in the East End he was generously permitted by Manager Davidge to transfer his services to the Adelphi, where he gave a negro impersonation in a farcical burlesque called A Flight to America; Twelve Hours in New York. So great was Rice's vogue in the Middle-side Adelphi season of twenty-one weeks. His profits for the period were considerable, although a latter day vaudeville artist of equal capacity would deem them trifling. At any rate, Rice, in making some £1,100 in a single season, thought

REFLECTIONS



Alice Wilson, whose picture is printed above, is a young English actress who has been engaged by Charles B. Sanford to play Cleopatra, Portia and Katherine. Her success has been remarkable. Critics who have witnessed her work say that Miss Wilson makes a charming Cleopatra, both looking and acting the part of the beautiful queen of the Nile in a manner which easily carries the imagination; that her voice is exquisitely modulated, her gestures graceful and her facial expression good; that as Portia she has a role for which she is admirably fitted by charm of personality and talent, and in the trial scene she invariably wins applause, while her acting in the love episodes of the play is delicate and effective.

The new musical comedy, The Girls of Holland, by Stanislaus Stange and Reginald De Koven, is in rehearsal at the Herald Square Theatre. The production will probably be made at the Lyric.

Members of the Madam Butterfly company were guests at the matinee at the Berkeley Theatre Thursday afternoon, to witness a performance by Madame Hanako, the Japanese actress.

A burlesque of The Thief was added to the travesties on popular plays in The Gay White Way, at the Casino Saturday night.

The San Carlo Opera company has been incorporated under the laws of New Jersey. The incorporators are Richard F. Tully, Franklin Vreeland and Cornelius A. Cole. The capital stock is \$200,000 in \$100 shares equally divided between common and 7 per cent. cumulative preferred.

Mrs. Edith Sessions Tupper has sold the dramatic rights of her book, "Hearts Triumphant."

William F. Cody (Buffalo Bill) attended the performance of The Round Up at the Broadway last Tuesday.

Edward Rosenbaum, manager of The Polites of 1907, celebrated his fifty-second birthday in Waterbury, Conn., last Tuesday.

Charles J. Quinn is still playing the title role of The Gingerbread Man (Eastern company).

The New York contingent of the American Press Association has had a box party at the Casino last Tuesday to witness the performance of The Gay White Way.

On account of illness, Frances King was out of the cast of The Man of the Hour for the week ending Oct. 19, in Indianapolis. Her role, the leading one, was very capably played by Marie Burke.

The Witching Hour has been selected as the title of the new Augustus Thomas play in which John Mason is to star under Schubert management.

Beginning this week, Robert Mantell will appear as a two dollar attraction, his management believing that Mr. Mantell has reached that point of development where he can demand the higher price.

The managers of the forthcoming automobile show in Madison Square Garden have arranged for hand concerts by wire. Several soloists will play the keys of telegraphic instruments in Tel-harmonic Hall, the wire traveling to the Garden by wire. The first day's programme will include airs from George M. Cohan's play, Fifty Miles from Boston.

Nance O'Neil, McKee Rankin and a party of Japanese friends occupied a box last Wednesday evening at the Berkeley Theatre.

Raymond Hitchcock and Flora Zabelle introduced a travesty sketch of The Merry Widow in their duet in A Yankee Tourist last Thursday night.

The scenery of The King and Queen of Gamblers was destroyed in a railway wreck between Davenport, Iowa, and Milwaukee, Wis., and last week the play was given with borrowed scenery. After this week the company will be withdrawn until a new production can be prepared.

The company that is to play Yama left New York Saturday morning to begin a road tour before opening at the Walnut Street Theatre, Philadelphia, on Nov. 4.

Roland Burke Hennessy, recently personal representative of Wright Lockman, has gone to London to be associated with Blakely Hall in a new Sunday newspaper being established in that city.

Calder Johnson has been engaged as assistant manager for Al. Trahern's company.

Mrs. Ellnor Glyn, the English novelist, may dramatize her recent book, "Three Weeks," for the use of Madame Alla Nazimova. Mrs. Glyn has on hand the manuscript of a play on the subject of American divorce which she expects to have produced in New York.

Florine Murry, who played Avonka with The Believing Girl company, was called on at a minute's notice last week to play the part of Iona, which was originally by Hattie Williams and now being played by Lila Blaw.

Trixie Frigman left the cast of The Orchid in Chicago last week. She also suffered slight injuries in an automobile wreck, and announced her intention of going into vaudeville.

A special performance of The Prince and the Pauper will be given at the Children's Theatre of the Educational Alliance on Nov. 19.

he had struck a bonanza, and after a hurried visit to his native land, returned to the Adelphi in November, 1833, to consolidate his reputation by his rendering of Rich a Gettin' Upstairs.

The success of Rice and Hackett in London brought over a host of imitators in their trail. Prominent in the first flight was George Handel (alias "Yankee") Hill, who displayed his wallet of transatlantic oddments at the Haymarket and Strand Theatres in 1838. Although possessing little of the personal magnetism of Hackett, Hill was esteemed a capable exponent of strongly marked humorous characterizations. As Yankee impersonator he was succeeded in London by Dan Martin, whose pretensions to favor were speedily snuffed out by the superior artistry of Josh Aldrich.

WILLIAM J. LAWRENCE.

REVIEWS OF NEW PLAYS.

TRAGEDY, OPERETTA AND MUSICAL COMEDY THE WEEK'S OFFERINGS.

Percy MacKaye's Poetic Drama of Sappho and Phaoon Produced at the Lyric—Wonderful scenic embellishment—Elsie Janis in a New Light Comedy Scores a Hit—The Merry Widow Phases New York—An Old Tragedy at the German Theatre—One New Melodrama.

To be reviewed next week:

ARTHUR POSEIDON.....Garrick
MISS POCANTON.....Lyric
SINCE MELLIS WENT AWAY.....American
THE CANDY KID.....New York
FROM SING SING TO LIBERTY.....New Star

Lyric—Sappho and Phaoon.

Tragedy, in three acts, in verse, by Percy MacKaye. Produced Oct. 21. (Harrison Gray Fiske, manager.)

Phaoon.....Henry Koller
Alceus.....Fred Eric
Sappho.....Elsie Janis
Poseidon.....Ludwig Henderson
Priest of Poseidon.....Gladys Huletta
Priest of Alceus.....R. M. Dolliver
Anactoria.....Bertha Kalich
Athalia.....Hazel MacKaye
Thalassa.....Julia F. Glenshaw
Thalassa.....Adela Block

Mounted with massive beauty, Percy MacKaye's poetic tragedy of the Lesbian poetess and her slave lover, Sappho and Phaoon, had its first New York representation last week. The reception accorded the production by the large first night audience was indicative of the fact that the desire for poetic plays is still pronounced, and that artistic stage craft does not lack appreciation. Never in this city has dignified drama been treated more harmoniously; scenes and people and music and lines placed in most sympathetic relations, or the acts related to the stage more nearly unified. From the deep green Grecian curtain, bearing Sappho's name in the painted panels, to the far off sea horizon, the stage is a picture of rare beauty. On the right is a massive Doric temple, the tops of its deep fluted columns half hidden in the branches of tall cypress trees. Near the middle ground an altar to Aphrodite, sculptured with a flying dove, stands on a rocky promontory. Beyond, to the left, is Poseidon's altar topped by a lighted beacon. In the foreground a stone bench and a tripod of bronze are at the edge of an olive grove, among whose leaves is a statue partly concealed by the foliage. Between the altars a path leads down to the unseen beach, where throughout the play the breakers sound. And beyond all is the island dotted blue Aegean. Into this picture blend the varied costumes of the Lesbian Greeks, the people of the temple and the people of the sea, the people of the island, all bright with color borrowed from the neighboring Orient.

The literary quality of Mr. MacKaye's poem was discussed in *THE MIRROR* some months ago, and the beauty of the work need not be reiterated. The acted drama fulfills the promise of the printed book. Of course, the limitations of time make it impossible to present the play in its entirety, with the modern induction, the Heracles introduction and prologue, and the scholarly interludes and epilogues. Only the tragedy proper is given. There is but one scene, but an infinitude of changing lights, of afternoon, evening and early dawn, lends variety to the story as it develops.

The theatre curtain rising, discloses a green painted Grecian curtain, made to be drawn on either side. A choir of mixed voices chants the hymn to Hymen, to the accompaniment of simple chords on old Greek instruments. The curtains part on the scene of the temple and altars bathed in the yellow sunshine of late afternoon. Athalia, betrothed to Sappho's brother, and Anactoria, in love with Alceus, the poet, meet at the foot of Aphrodite's altar. From Athalia Anactoria receives a vase made by her lover and inscribed with verses to the one to whom he has vowed eternal love. Anactoria, in the midst of her delight, learns that the gift is for Sappho, and angrily breaks it against the stones. Alceus, come to meet the poetess, meets the tyrant of Mitylene, bound on a libel errand, and taunts him about his passion. Pittacus, in anger, strikes at Alceus, but a passing slave (Phaoon) bearing faggots receives the blow and the staff breaks. Then comes Sappho, preceded by a chorus of girl disciples, chanting the hymn to Hymen. From Athalia she has learned of Anactoria's vase, and she greets Alceus with a rebuke. While they are talking, Alceus, protesting his love for her, the slave Phaoon passes from the temple on his way back to the beach. Alceus misinterprets the sudden paling of Sappho's face and believes he has conquered. She sends him away to return at night. And then, sitting with Anactoria, to whom she has promised Alceus' love, and with Athalia at her feet, she sings of her muse and of love. Pittacus returns, and he and Alceus did seek her love, offers her his broken staff of office, offering to share with her his great prerogative of law-making. Him, too, she bids return at night. Then, on the verge of the promontory, she sings to the sea a wild, defiant hymn of freedom. But as she sings she sees climbing along the slippery rocks the slave Phaoon, with a net across his shoulders and a captive wild dove. Athalia tells her the story of this slave; how he once saw the goddess and ever after lived apart from his fellow slaves, a different being. Phaoon, rough, uncouth, reaches the top of the cliff, and at the foot of Poseidon's altar is about to sacrifice the dove. Sappho stops him. In exchange for the bird she offers a golden bracelet that he takes. She helps him mend his torn net, through the meshes burning him with her eyes and seeking to find his soul. His wrist she ties fast in the cords. Then from beneath the cliff comes Thalassa, his slave wife, bearing their baby, who is ill. Sappho cuts loose the knot at Phaoon's wrist and wounds him with the knife. She binds the wound, all the time searching with her words to find the soul the goddess gave him. But Phaoon goes away with Thalassa to the temple, moved but a little by the passion of the woman. Sappho, to Aphrodite, lets loose the purchased dove, and the curtains close.

The evening of the same day, and Sappho, dressed in her brother's armor, meets Pittacus. The tyrant, now cold of his love and turned philosopher, recognizes the woman under the soldier's helmet. To her, at her request, he gives the key that unlocks the neck rings of the public slaves, and Sappho hastens to seek Phaoon. Phaoon himself then comes up from the beach, and at Poseidon's altar bows of Pittacus, believing him to be the god, to take away the fog that shuts the women's face from him. He is joined by Thalassa and their children, the boy Bion and the baby. Bion leads his father to the temple, but Phaoon, loosening his hand, goes on through the colonnade toward Sappho's house. Alceus, inflamed with wine and draped with vine leaves like Dionysus, comes to keep his tryst with Sappho. He believes the figure in armor to be her brother and praises himself and Sappho's love until she sends him on to her home, whence, later, she directs Anactoria to meet him. The sea slaves, bearing gifts to Poseidon, come up from the beach. Sappho, in the shadow, scans their faces as they pass, and when they kneel at the priest's commands stands defiantly. At the sound of her voice one of the slaves slowly rises and stands erect, waiting when his fellows have retired. But Sappho has already gone. Then Phaoon meets Alceus, still drunk with wine, and in an altercation strikes him down. Sappho sees the blow and recognizes it as a stroke for freedom. From Phaoon's neck she takes the slave ring and throws it to the ground. Alceus, overhearing them, seizes it, and Sappho and Phaoon go into the olive grove together. Then Alceus conceives of a revenge. From Pittacus he receives the promise of Phaoon as his bond slave, and to Anactoria he again declares his love. He goes to call his guards to capture his new slave.

But Athalia warns Phaoon, and together he and Sappho climb down the steep cliff path to the beach. At early dawn they return. A strange, vague mist is over the sea and creeps to the foot of Aphrodite's altar. Phaoon is overcome with fear of the angry Poseidon and seeks a sacrifice. Through the haze comes the sound of Alceus' lyra, and Phaoon, wildly striking and killing his own Bion, and then from the temple Thalassa approaches, her dead baby in her arms. Phaoon turns to them and kneels by the side of his dead children. Sappho calls to him, arouses him, drags him toward her by her words, but Phaoon turns again to his children, and with Thalassa, bears them into the temple. Sappho steps into the mist around the altar's foot, and, as the sun breaks through the fog, she leaps from the precipice into the sea. From the olive grove a procession of girls, singing the hymn to Hymen, passes into the temple.

Bertha Kalich makes of Sappho a woman filled with lyric passion, loving freedom of soul, capable of great exaltation, full of the recognition of her divine power of song. Never does she suggest a creature of mere material sense. Her love for the manliness of Phaoon is the Greek love for beauty of form; in him she believes she has found a kindred poet, whose soul it is her province to unlock. Her leap from the rock is not the suicide of a discouraged woman, but another step in her search for freedom. In acting and in reading Madame Kalich exhibits the same powers of expression that have marked her work in other plays. Her voice, ranging from almost a masculine sonorousness to high-pitched, ringing feminine tones, is capable of almost all varieties of expression. In this play she displays a singing voice of remarkable clarity and sweetness. Her English pronunciation has no more proved that no trace of accent is now noticeable.

Henry Koller as Phaoon acts and reads the part with sure intelligence. To the heavy, moody slave he imparts an unmistakable air of inner power, especially evident in the first act, when Sappho's questioning arouses Phaoon to a poetic description of his sea life. Fred Eric in the role of Alceus acts the passionate, irresponsible lover with excellent reserve. Particularly good is his clear reading voice that gives full value to the poetic lines. Ludwig Henderson makes Pittacus a dignified figure and also reads clearly and intelligently. The acting of Gladys Huletta as the child, Bion, could scarcely be surpassed. Especially in the scene of Bion's death does she give evidence of remarkable histrionic powers—doubtly remarkable when her age is considered. Hazel MacKaye, a sister of the author, makes a graceful, warm-blooded Anactoria, and reads and acts most agreeably. Julia F. Glenshaw is a pretty, plaintive Athalia, with pleasing voice and manner. Adela Block in the character of Thalassa informs the difficult role with much intelligence, coupled with dramatic skill. Vocally she indicates the low born, hopeless woman with positive surety. R. M. Dolliver plays the silent role of Poseidon's priest with dignity.

The choruses are composed of trained singers, whose voices add much to the effectiveness of the play. In their costumes full advantage for legitimate display is taken. The incidental music, composed in the Greek manner by Prof. A. A. Stanley, of Michigan University, an authority, gives a melodic distinction to the production. The scenery, by Gates and Moranga, embodies one of the finest compositions ever seen on the stage.

The first-night audience was large and enthusiastic. Mr. MacKaye was called before the curtain at the close of the second act, and in a short speech expressed his thanks to Mr. Fiske and the company for their sincere production of his work. He called attention to the hope of the younger dramatists who were striving to keep the drama on a high plane, and to raise it constantly higher. He referred particularly to the poetic drama and of the encouragement needed for this type of play.

New Amsterdam—The Merry Widow.

Operetta, in three acts; book by Victor Leon and Leo Stern; music by Franz Lehar; English lyrics by Adrian Ross. Produced Oct. 21. (Henry W. Savage, manager.)

Poppo.....R. E. Graham
Natalie.....Lola Swell
Prince Danilo.....Donald Brian
Eugene.....Edna May
Camille DeJolida.....William G. Woodson
Marquis Cascarda.....Walter C. Wilson
Raoul De St. Brioch.....Charles Mackay
Khadja.....Harry Hyde
Malissa.....Frances Cameron
Nova Kovich.....F. J. McCarthy
Olga.....Frances Cameron
Nish.....Fred Frear
Pussow.....Ludwig Henderson
Little Willie.....Harry Meyer
An Englishman.....Ralph Whiting
Head Waiter.....Gerald Lane
Orchestra Leader at Maxim's.....Nicholas Sasho
So-So.....Aron Platt
Lo-Lo.....Pauline Winters
Do-Do.....Marion Armstrong
Fro-Fro.....Jean West
Ch-Ch.....Clara Tichenor
Margot.....Portia Belma
Zu-Zu.....Bernice Harts
Sappho.....Sophie Witt

The operetta that sent Vienna waifs mad overnight, that captured Berlin, Paris, London and every provincial city in Europe without an effort, threw itself on New York last week and drove this city just as mad. Coming at the end of an epoch of insane musical comedy—grant that it is the end—the operetta is twice welcome, on account of its own excellence and because it may start a new era in musical entertainment. The music is tuneful, bright and original; the humor fresh and genuine; the story clear and vigorous, and the characters exaggerated only a trifle beyond probability. The famous waltz music is insinuated into every scene, until the audience becomes saturated with the wonderfully hypnotic strains—saturated but not satisfied, for the waltz itself is demanded and redemanded almost to the point of exhausting actors and musicians. All the other acts are good, but it is the waltz that is remembered and whistled and hummed by the audience between acts and during them and after the play.

The story is about a wealthy widow, Sonia, whose money is needed to save the finances of an imaginary Balkan state, Marsovia. She is loved by Prince Danilo, and is in love with him, but because of his love to be different from other men, he cannot propose to her. Sonia compromises herself with Camille de Jolida, lover of the Marsovia ambassador's wife, Natalie, and the Prince, believing she intends to marry this Frenchman, denounces her and goes back to the girls at Maxim's. Sonia follows him and drags a proposal from him by announcing that she will lose her money by marriage. The waltz comes in the second act, when the Prince and Sonia are having a quarrel. They dance together for the last time; first a wild Balkan dance and then the slow, dreamy waltz, insinuating and sensuous.

To mention all of the attractive features in the play would be to catalogue the entire production. Some of them are Sonia's song of "In Marsovia," Danilo's "Maxim's," the opening chorus of the second act; Sonia and Danilo's Cavalier song; the quartet of men on the subject of "Women"; "Oh, Say No More," by Natalie and Camille; "The Girls at Maxim's," by So-So and the Maxim Girls; the butterfly dance by FI-FI; "I Love You So," by Sonia and Danilo, and the final of the third act. The only improvement that might be suggested would be the shortening of the scene at Maxim's, which is bright, sparkling and full of life, but contains too few incidents to warrant the length of the scene.

Ethel Jackson as Sonia is a perfect embodiment of the sprightly widow of the play. Her dancing is full of grace and her singing clear, pleasing and vigorous. And she acts the part with as much skill as she sings and dances. Donald Brian as Danilo is boyishly graceful, full of humor and dances with delightful ease. Lola Swell makes an agreeable Natalie, though her voice in the first act is scarcely strong enough

to overcome the orchestra in her first song. William G. Woodson is heard to advantage in the role of De Jolida, and his singing is particularly good in the second act. R. E. Graham is amusing as Poppo, the ambassador; Fred Frear is genuinely funny as Nish, the comic messenger, and good work is done by Walter C. Wilson as Marquis Cascarda and F. J. McCarthy as Nova Kovich, though no one in the cast does badly. The singing of Mrs. Bennett as FI-FI in the last act is particularly fine.

There are no topical songs and no "gags."

Knickerbocker—The Hoyden.

Musical comedy, in three acts, from the French, by Cosmo Hamilton; music by John L. Golden and Robert Hood Bowers. Produced Oct. 19. (Charles Dillingham, manager.)

Thomas Talbot.....Samuel Reed
Harry Talbot.....Arthur Stanford
Major Alceus Pittsburgh Finch.....Robert Lett
Dr. Julian Goss.....Armand Kallos
Hon. Bertie Cecil.....Lionel Walsh
Louis.....Robert Ward
Theobald.....Larry Ward
Lucy Talbot.....Kathryn Hutchinson
Talbot.....Elsie Janis
Elsie Janis.....Elsie Janis
Miss Herminda Smith.....Anna Edmond
Henriette.....Isabel D'Armond
Robert.....Nelle Beaumont
Mlle. Le Clairville.....Le Novetta
Mand de Manian.....Ella Rock
Clara Angier.....Elsie Steele
Thais Coutier.....Eleanor Pendleton
Danton.....H. Depp
Gaston.....Mabel Croft
Florentine.....Clara Pitt
Elsie.....May Emory
Elsie.....Marjorie Norton
Madame.....Lottie Vernon
Violette.....Jane Rogers
Beatrice.....Leda Benton
Nanine.....Kerwin Mitchell
Nanine.....Mita Flanagan

The authors of *The Hoyden* were very fortunate—or perhaps it was wisdom—in having Elsie Janis introduce their new musical comedy and themselves to Broadway. Had they introduced the piece to a less popular performer it is hard to say what might have happened to this plotless melange. The composers have given proof that they can turn out good music, but the dialogue of *The Hoyden* is wholly lacking in the qualities that make for a lasting success. Too much dependence has been placed on Miss Janis, whose whirlwind of action keeps the audience from seeing for a story. However, its shortcomings do not make any difference, as everybody seems to enjoy the piece because Miss Janis is in it. This clever young woman has improved both in her imitations and her singing, and her work is a delight. Her voice has increased in volume, and she gives her songs with better diction. Her imitations, as always, are loudly applauded. Several of the songs she sings are likely to become popular, especially the called "F. M. Goss's F. M. Goss," in which she shows how the chorus would be sung by Ethel Barrymore, Anna Held and Edith Foy.

The first act of *The Hoyden* is laid in a chateau in Normandy, the second on the terrace of the Hotel Bon Ton, Dieppe, France, and the third shows the interior of Talbot's chateau. The stage pictures are all beautiful and elaborate, and the show girls are attired in such beautiful gowns that exclamations of approval are heard from the women in the audience when they arrive on the scene. The girls dance well, look pretty and do the best they can with the work they have to do. Two very clever dancers, Robert and Larry Ward, are excellent in their line. They were applauded until they had to repeat the dance several times. And Miss Janis joined them in the act, imitating their peculiar motions very cleverly. These young women are both good dancers and are likely to be heard from later more decidedly. Their style is formed somewhat on that of Montgomery and Stone, and they are hard workers and show originality in their movements. Nelle Beaumont sang a number about "Advertising," which describes an actress' longing for publicity. The song is of the topical sort, in which all kinds of familiar commodities are mentioned, and which Beaumont sang with at least seven verses for encores. Miss Janis, in the second act, sang a very catchy song called "Finishing School," and in this piece she is surrounded by ten school girls who group themselves in a picturesque circle. Lionel Walsh, who appeared as a "Ha, Ha," type of Englishman, struggled hard and fruitfully with his part. Several of the others, including Samuel Reed, Arthur Stanford and Robert Lett, played their parts with good gusto, and some of the songs allotted to them effectively, but they were handicapped by the material. There is plenty of good music in this piece, and it breaks out unexpectedly. It does not get a fair chance, because it is crowded in with a lot of useless talk. The chorus, composed of a number of pretty girls, work with energy and vim; they rush in and out as if they enjoyed the situations immensely. The finish of the second act on the first night every usher in the theatre was mustered into service to convey twenty-five big floral pieces to the stage, and when they were piled up Miss Janis stood in the center of a veritable garden of roses and orchids. She was more self-possessed than many performers who were on the stage before she was born. She was not nervous, and her speech in response to the applause was clear and businesslike. She was a very good actress as gracefully as Vestal Tilly, and very few there are who can do this successfully, but she furnished the greatest surprise by being able to lift an uninteresting musical comedy to the point of comparative success.

German Theatre—Mary Magdalene.

Tragedy, in four acts, by Friedrich Hebbel. Produced Oct. 22.

Master Anton.....Adolf Winds
His Wife.....Georgine Neuenhoff
Klara.....Hedwig Belcher
Leonhard.....August Weizert
A Secretary.....Ernst Saemann
Wolfman.....Otto Meyer
Adam.....Otto Sallof
A Constable.....Louis Koch
A Boy.....Mili Koenig
A Maid.....Elsa Haegemann

Friedrich Hebbel's four-act tragedy, *Mary Magdalene* (Maria Magdalena) was produced at the German Theatre on the night of Oct. 22. Written in 1844, it shows strong marks of the young German spirit of revolt. Naturally, its age is noticeable, especially in such particulars as long monologues and numerous asides, but, on the whole, it has withstood the ravages of time excellently. The drama is violently sensational and exceedingly unpleasant. Instead of awakening pity, the woes of the unhappy joiner's family strike us with horror. Comic relief is altogether lacking. The author's greatest gift is his strong dramatic instinct. Furthermore, his work is marked by powerful character drawing and by an intensity of passion that is often extravagant.

Mary Magdalene is Klara, daughter of Anton, the joiner. She has one brother, Karl, a wayward lad. Some time before the opening of the play she has been seduced by Leonhard, who, however, asks her to marry him, not to repair the wrong he has done, but in order to get her dowry. He learns from Anton that Klara will have no dowry, because the father has spent most of his money to avert ruin from a former benefactor. Leonhard thinks it wise to press his suit, and is accepted as a future son-in-law. Klara hates her betrayer, but consents to the marriage in order to avoid disgrace. She loves a secretary, who is suing for her hand.

A constable comes to the joiner's house with the news that Karl has been taken into custody for the theft of some jewels. The boy's mother tells Klara that Karl's father has been arrested for the theft of some jewels, which is put to sleep by her oath, taken with her hand on her dead mother's, that she will never bring shame on him. Leonhard writes to break off the engagement on the ground that he cannot marry the sister of a thief. Anton again becomes suspicious and threatens to kill himself if his daughter should ever be gossiping about Karl in church of the thief. The secretary proposes to Klara, who tells him that she loves him, but that she can never become his

wife. He learns from her the truth of her relations with Leonhard.

Now that her brother's reputation is cleared Klara goes to Leonhard and asks him to keep his promise to marry her. He brutally refuses. But one course is left open for her—suicide—and she takes it. She drowns herself in a well, whither she has gone ostensibly to get a glass of water for her brother. To avenge her honor the secretary challenges Leonhard and kills him in the duel which follows. He, himself, receives a fatal wound.

Hedwig Belcher won golden laurels in the very emotional part of Klara. She has a tragic face, with mobile features strongly reminiscent of those to be found in Rossetti's women. Adolf Winds as Anton did a powerful piece of acting. Heinrich Marlow played the villain, Leonhard, capably. August Weizert was satisfactory as Karl.

Fourteenth Street—Girl of Eagle Ranch.

Melodrama, in four acts, by Walter Woods. Produced Oct. 21. (W. H. Gracy, manager.)

James Brandon.....Joseph E. Bernard
Richard Brandon.....W. H. Barwald
Santo Rivera.....Henry Alexander
Sandy.....Tommy West
Curly.....Herbert Colby
Colonel Henry Carver.....Oliver Bundy
"Just Bill".....Frank DeFrayne
Wild Harry.....William Quinn
Slim Jake.....William Healy
Slim Jake.....Charles Quinn
Handsome Charlie.....Billy Bauer
Boss Starlight.....Dorothy Primrose
June Carver.....Katherine Thayer
"The Girl".....Mamie Fleming

The *Girl of Eagle Ranch* is a melodrama of Western life in which Mamie Fleming takes the part of the Girl. The gallery takes the part of the Eagle, which is screaming most of the time. In one or two places one wonders whether the eagle screams for joy or for pain.

Eagle Ranch is a saloon which is owned by O'Brien and O'Brien. The Girl is one of the O'Briens, her uncle Sandy is the other. The Girl is the boss. It is to this saloon or ranch that "Lucky Jim" Brandon makes his way after his brother Richard has made a big steal in the city. "Lucky Jim" is not a partner to the theft, but his mother, before she died, made him promise to shield his brother from all his troubles. So when Richard separates Colonel Henry Carver, an Eastern gentleman, from his coin and loses it on the races, "Lucky Jim" to make it appear that himself is the thief runs away to Eagle Ranch. This is where "Lucky Jim" gets unlucky. He runs right into the lair of the arch villain of the play, a Mexican, Santo Rivera, by name. "Lucky Jim" is the hero of the play, and of course a hero can have nothing to do with a copper colored saloon. "Lucky Jim" tells him he doesn't like his looks and calls him a few ugly names, whereupon Santo curls his upper lip and immediately proceeds to get on his trail.

The Colonel, who has been robbed, has a daughter, "Lucky Jim" is in love with this girl, so is his brother Richard. Richard, who is another dreg in the wool villain, is in love with her money—that part which he has not already stolen—and he allows his brother to be suspected as the thief in order to win her. But if it wasn't for being suspected as a thief Jim wouldn't care much for the vision of the Colonel's daughter begins to fade away as he gets acquainted with the Girl of Eagle Ranch, who is a girl of strong character, lovable disposition and many cuss words. The Girl is just head over heels in love with Jim. But the coin of the love never did run smooth; the Colonel's daughter and brother Richard appear upon the scene. "Lucky Jim" is denounced as a thief and is about to be arrested. All lose faith in him except the Girl, who stoutly defends him. The Colonel orders his immediate arrest. Here the Girl, amidst a volley of words, dashes out the light in Eagle Ranch saloon and bids Jim escape. Whereupon the party hotly pursues Jim over the mountains. But Jim is not in the mountains! Where is he? He is right there in the saloon hugging the Girl. It is not known how long Jim hugs the Girl, for at this point the curtain goes down and separates him from view. The next heard of "Lucky Jim" is from the recesses of the mountains, from which place he is sending messages to the Girl, which are being intercepted by Santo Rivera, the villain. "Lucky Jim," through a forged message from the villain, is lured into Eagle Pass, where Santo and Brother Richard have planned to blow him up with dynamite. When the opportunity presents itself he is promptly slugged by Santo, and with the help of the brother placed in a dynamite shed, where he is to be blown to pieces. The Mexican is just making his escape over a bridge when he is confronted by the Girl, who tells him to "stand back, you look guilty."

He has placed some dynamite under the bridge, which blows up. Entrance to the place where her lover is about to be blown to pieces seems to be cut off. A struggle ensues, in which the Girl is getting the worst of it when the trolley car carrying ore from a mine to Eagle Pass makes its appearance and becomes a means of escape across a deep chasm and "Lucky Jim" is rescued just in time. Then comes a supper to "Lucky Jim" in a deserted cabin in the mountains. Here Jim is about to be arrested again and the Girl is about to be kidnapped by Richard, who has won her from Santo by a toss of a coin. This time the Girl is rescued by "Lucky Jim." The next scene is in Denver, where the Mexican is arrested, Richard shoots himself and "Lucky Jim" gets the Girl.

The play has the appearance of being machine made, but is well received by the audience. The acting of the principal characters is splendid. Mamie Fleming as the Girl makes a decided hit. Her acting and singing was exceptionally good. The part of "Lucky Jim," played by Joseph E. Bernard, was well played, but could be improved upon. Henry Alexander as Santo Rivera played his part well. W. H. Barwald as Richard Brandon was not so convincing. Tommy West as the Girl's uncle and Herbert Colby as the Sheriff made much of their parts. Dorothy Primrose as Boss Starlight could improve some; more is to be expected of the "queen of burlesque," as she was known in the play. Katherine Thayer took the part of June Carver, the Colonel's daughter. Frank De Frayne, William Quinn, William Healy, Charles Quinn and Billy Bauer made excellent miners. Oliver Bundy was very impressive as Colonel Henry Carver. This week, Edna, the Pretty Typewriter.

Fifth Avenue—The Marriage of William Ashe.

Margaret Mayo's revised version of the Fifth Avenue Ward's novel was offered by the Fifth Avenue Players last week with Edna May Spooner in the role of Lady Kitty. Miss Mayo's revision of her original dramatization has made a much better play of the story. The dialogue has been greatly improved and the sequence of incidents slightly changed. The play, instead of ending with the death of Lady Kitty, now has a pleasant conclusion, with Lady Kitty forgiven by her husband and a happy future life suggested. Miss Spooner played the heroine with her usual skill, and well portrayed the light-hearted, thoughtless girl. Augustus Phillips made a good William Ashe. Ben F. Wilson satisfactorily played Count Fido. Arthur Evers was the decadent poet, Geoffrey Cliffe, and the other roles were well filled. The remainder of the cast was as follows: Eddie Helston, Harold Kennedy; Lord Grosvenor, Edwin H. Curtis; Dean Winston, William L. West; Lord Parkman, Walter D. Nealand; Richard, Laurence Wakefield; Gordon, Harold Clarendon; Lady Traymore, Olive Grove; Mary Lyster, Jessie McAllister; Madame de Estreza, Josephine Fox; Blanche, Eleanor Widdom; Lady Parham, Harriet Swearingn; Lady Grosvenor, Eleanor Haber. This week, The Evangelist.

Opera House—The Evangelist.
Henry Arthur Jones' play, *The Evangelist*, which closed a very short engagement at the Knickerbocker Theatre on Friday evening, Oct. 18, was presented here last week by the stock company, with John Craig in the leading role. (Continued on page 7.)

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TO CORRESPONDENTS

The next number of THE MIRROR will be published on Monday, Nov. 4, instead of Tuesday, Nov. 5, as the latter day (Election Day) will be a legal holiday. Correspondents therefore are required to forward their letters for that number at least 24 hours in advance of the usual time.

TO ADVERTISERS.

As Tuesday, Nov. 5 (Election Day), will be a holiday, THE MIRROR to bear date of Nov. 9 will be published on Monday, Nov. 4. Advertisers will please note that the forms including the last page will close on Friday afternoon, Nov. 1, and that no advertisements can be received later than noon of the following day.

SOLID WORTH WANTING?

NEWSPAPERS in various cities, while noting a theatrical patronage at least normal, if not above the normal, are beginning to complain of the quality of offerings. Business conditions up to this time seem to have been most favorable for the theatre, and the public tendency is in line, but an idea that theatregoers are not receiving their money's worth appears to be growing.

W. L. HUBBARD, the able critic of the Chicago Tribune, expresses this more or less general feeling as to the theatres. After disclaiming any desire to voice mere pessimism, he says that if the offerings at the theatres in Chicago be taken week after week, "it will be found that exceeding few of them are of anything more than the lightest possible worth and the most ephemeral interest." Mr. HUBBARD finds that he can mention but few plays of any worth whatever in all the theatres of Chicago for a period of several weeks, and of the best that he can summon from the memories of the period he can find nothing that satisfies the highest standards of value.

Touching the general run of attractions, the critic says: "Stage splendor characterizes most of them, but do any of them charm by their beauty, their artistic symmetry and completeness or by any poetic idea that is made visible or audible in them? Does any one go home from seeing them with any thought higher than having had 'some fun'? Has there been expressed in one of them a sentiment that gives food for serious consideration? Has there been disclosed a scene or voiced a phrase which

was of such beauty that it brought even momentary forgetfulness of everyday conditions and roused the mind or soul to a state above the ordinary?"

Coming to characterization of most that is seen in the theatres this critic says that the common, the merely showy, the tawdry, and not infrequently the vulgar and suggestive are the elements out of which theatrical offerings nowadays are almost wholly made up. "Lean, terribly lean, from the art standpoint," he says, "is the great mass of the stuff that is put forward."

The managers are largely to blame, Mr. HUBBARD believes, though not entirely. The public is by no means without responsibility in the matter. And he attacks the argument that men and women, to escape the rush and anxiety of life, affect the light and frothy in the theatre, on the theory that what the average American really needs for entertainment is change of mental activity, not mere cessation of it—a theory that THE MIRROR more than once has advanced.

But a condition, not a theory, confronts us in the theatre to-day, and it is to be hoped that something more creditable and solidly satisfying may evolve from it. Still, the public is largely responsible. What the public wants it will patronize if offered, and what it does not want it will not pay to see.

THE SUPERANNUATED.

Old players who have lost their hold on position, for one or another reason, are perhaps in a worse plight than the superannuated of any other calling. Those whose prominence and influence procure for them places in the professional homes, where they may end their days in quiet and at ease, living over again at leisure their days of success, surrounded by congenial companions, are indeed fortunate. Naturally but a few of the deserving even can realize this happy fortune of age, and the good dispensation that touches these few but serves to emphasize the misfortune of the many.

Good advice usually is lost upon youth. The young in any profession are sanguine, even in adversity, and hope, good spirits and ambition see no problem in the future. In every calling this is so, just as in every calling there always is a multitude of those who have outlived usefulness, from the viewpoint of the aggressive directors of present affairs. Yet it is probable that the dramatic profession always can show a larger relative number of those who have passed the period of greatest opportunity only to lag superfluous on the stage of life, mainly because of the nature of the vocation. These facts the younger generation of actors should study for their own behoof, and they should determine to make the most of life at its best with direct reference to the future and its needs.

There are many players to-day past the professional meridian whose usefulness would still seem to be established beyond question; but the stage for years has been undergoing changes that more and more definitely militate against the old player of ordinary capacity. Nothing but distinction in the profession can nowadays command attention for one who has passed a certain age, and new methods which involve exacting attention to matters that do not appeal to the old player of experience cannot be readily assimilated by the survivors of a more free and easy period in the theatre.

One thing that encourages as to the future, it may be said, will be noted by an observer of the profession to-day. There is a more definite spirit of thrift evident among the successful young players of this time. A larger proportion of them now save money, or make investments, or acquire homes, than formerly. And this fact promises a better condition of things when this generation shall give place to another on the stage.

There is no other profession whose practice discourages those habits of life that make for thrift as does the practice of this profession. Except in a comparatively few cases, employment is irregular and uncertain. And except in very rare cases it leads to more or less constant travel and change. Moreover, the very nature of the employment itself, involving a constant stimulation of life rather than a practical existence, tends to banish earnestness and make difficult a conception of the realities. There is much alleged against the profession of the theatre on theories related to the unreality of its work that is false and misleading. It is safe to say that no other body of men and women, taken from any field of life, could follow the demands of the theatre and maintain a title of the business and social regularity that obtains among those of the stage. This must be said to the great credit of the profession, and in encouragement of the spirit of self-care and frugality that notably marks the present generation of players.

PERSONAL.



BERNHARDT.—Sarah Bernhardt arrived in London last week to give a series of performances under the management of Gaston Meyer. She sent the following characteristic message to be transmitted by transatlantic wireless telegraph: "This fraternal kiss of Europe and America across space is the most poetic manifestation of science."

COQUELIN.—Constant Coquelin is suffering from acute neurasthenia and is to be taken to a sanatorium in England.

CROSMAN.—Henrietta Crosmann will make her New York appearance in The Christian Pilgrim at the Liberty Theatre on Nov. 11.

FINNEY.—James Lee Finney began his season as a star in The Man on the Box, under the management of Walter N. Lawrence, at Bridgeport, Conn., on Oct. 24.

CLAYTON.—Beulah Clayton, who has been out of the cast of Hip! Hip! Hooray! at Weber's Theatre since the opening night, made her reappearance last Saturday night in a new spectacular dance arranged by Julian Mitchell.

GUILBERT.—Yvette Guilbert made her debut on the legitimate stage at the Variétés, Paris, on Oct. 25, in a new comedy by Louis Artus, entitled L'Amour en Banque.

RICHMAN.—Charles Richman will resume the role of Kearney in The Rose of the Rancho when the tour of that play begins. Mr. Richman originated the character when the play was first produced.

FAVERHAM.—Mrs. William Faversham (Julie Opp) returned to New York on Oct. 22 on the *Vaterland*. She expects soon to appear in a play with her husband.

HAMILTON.—"Tody" Hamilton, the famous ex-circus publicity promoter, is now president of a company formed for the purpose of marketing an invention for regulating the operation of brakes on railway trains.

CARTER.—Mrs. Lælle Carter has added La Tosca to her repertoire for this season, which will begin on Nov. 11.

GREENE.—Walter D. Greene has been engaged by James K. Hackett for the role of Michael Shurnur in John Gayde's Honour.

HOFFMAN.—Guy R. Hoffman, who is playing his second season with The Cinnamon, will enter vaudeville in the Spring, having formed a partnership with Donah Benrimo. Mr. Hoffman supported Lillian Burkhart in vaudeville some seasons ago.

ROUSSELIERE.—Charles Rousseiere, last year French tenor with the Metropolitan Opera Company, has cabled Heinrich Conried that he will not be able to sing this year. He is suffering from a severe throat trouble contracted in Buenos Ayres last Summer.

BROWN.—Sedley Brown, who has been stage director of the College Theatre, Chicago, this Fall, left there last Saturday for Los Angeles, to rejoin Dick Ferris at the Auditorium Theatre.

PADEREWSKI.—Ignace Paderewski arrived in New York Friday on the *Kaiserin Augusta Victoria*.

CINEROS.—Eleanora de Cineros, contralto of the Manhattan Opera Company, arrived in New York last Friday and left at once for Philadelphia, where she was to sing with the Philadelphia Symphony Orchestra that night. She was accompanied by her husband, Count François G. de Cineros.

RING.—Blanche Ring wounded herself in the left hand with a revolver during the burlesque saw mill scene in The Gay White Way at the Casino last Friday night. Her thumb was caught under the hammer when she pulled the trigger of the revolver. The wound was dressed and after a short delay she was able to finish her performance.

BELASCO'S NEXT PRODUCTION.

David Belasco announced last week that his next production will be a play by William C. de Mille, called The Warrens of Virginia, with Frank Keenan and Charlotte Walker in the leading parts. The new play is not a "war play," though the scenes are laid in Virginia in war days. It will be produced at the Belasco Theatre about Dec. 1, following the short engagement of Blanche Bates in The Girl of the Golden West.

ATLANTIC CITY'S NEW THEATRE.

Joseph Fraillinger's new theatre at Atlantic City will be named the Apollo, as a result of a popular contest held to decide upon a suitable title. Apollo received 11,673 votes, Lyric 7,321 and Plaza 6,794. The person first suggesting the winning name will receive a box for the opening. The house will be ready for opening about Jan. 1. The seating capacity will be 2,200.

THE PRIORS TO DINE BELASCO.

The Friars will give a dinner to David Belasco at the Hotel Astor on the evening of Nov. 8. The committee in charge of the dinner consists of Wells Hawkes, Charles Emerson Cook, Robert Hunter, William G. Smythe, J. W. Ramsey, Renold Wolf, William Raymond Hill, Frank C. Payne, Caldwell Burns and W. R. Antidell.

MANAGERS TO FIGHT SPECULATORS.

A meeting of the Theatrical Managers' Association was held at Hotel Astor on Oct. 22 to devise some means of fighting ticket speculators. Senator Martin was present to offer his services in the way of legislative co-operation. A committee was appointed to call upon various civic organizations and request their support.

A STUDENTS' MATINEE.

Pupils of the American Academy of Dramatic Arts Give Their First Performances.

Students at the American Academy of Dramatic Arts and the Empire Theatre Dramatic School gave their first performances of the season at the Empire Theatre last Thursday afternoon, Oct. 24. The Star of Mantua, a drama in two acts, by Paul Heyn, the first play on the programme, gave the players ample opportunity to display their dramatic skill, which some of them did to perfection. The Star of Mantua is Costanza Todaldi, wife to Lorenzo Todaldi. Lorenzo has forbidden his wife to allow her brother Lello to enter his house or to even speak with him. Lello however, being his brother-in-law, but in order to deliver a few tributes to his sister from his dying mother, he disguises himself as a monk and steals into Lorenzo's house at night. A neighbor has seen the monk enter Lorenzo's house and arouses Lorenzo's suspicions by acquainting him with the fact. Lorenzo and his informant leave the house and Lello takes advantage of his opportunity to escape while Lorenzo is away. He leaves just in time to meet Lorenzo returning. Lorenzo, with his suspicions aroused, stalks the man who he suspects has corrupted his house. Lorenzo is arrested for murdering an unknown monk and is taken in custody to await trial.

The next day in the Palace of Justice his wife swears that she is innocent of any wrongdoing, and he is sentenced to death for falsely accusing and murdering a monk. The court makes it known that had his wife been guilty her husband would have gone free. To free her husband she falsely acknowledges her guilt. The monk recovers from his wound and is brought upon the scene. He confesses that he is not a monk but Costanza's brother. Costanza's fair name is restored, the Church has not been violated, and no murder having been committed Lorenzo recovers his freedom.

Minnette E. Cleveland as Costanza betrayed no defects of the beginner. She did complete justice to her part, bringing out all the fine points which her part demanded. Cromey Davidson as Lorenzo displayed an excellent voice, which was well handled throughout the play. Elsie H. Kearns as Cattina likewise displayed the result of long study and hard work. She made her part a forceful one. George Gail as Lello Adimari carried his part through cleverly. Arthur White as the Duke showed unswerving times and tripped in his lines. His voice was good. Frances Adler as Emilia played the envious wife satisfactorily. The other parts were all well done.

His Alibi, the second play on the programme, is a comedy in three acts by Wilhelm Wolters. Roland Maddox, a newly married man, has just been telling his wife about alibi, and his wife just for fun makes him furnish an alibi for a week back. He is unable to account for himself for a certain Monday night, which arouses his wife's curiosity. To allay his wife's suspicions he gives a fictitious account of his actions for that evening. This leads to a series of complications in which his friends get mixed up and his wife is about to get a divorce. Maddox is suspected of having dined at a well-known New York café with another man's wife. A happy reconciliation is the result when it is discovered that Maddox's kid brother is the guilty person. Horace H. Foster showed much resourcefulness in the part of Andrews. His lines were well delivered. Janet Dunbar as the wife of Maddox went through her part gracefully and skillfully. In the part of Roland Maddox Thomas I. Sinclair was exceptionally good. Interest in him never abated whether he was speaking or not. Alfred E. Orr as the kid brother Harry was capital. He carried his part out to perfection. Virginia Leslie as the maid, Martha, made a pronounced success. John W. Russell, Stephen Cornelius and Bart V. Manning as head waiter, waiter and cabman, respectively, played their small parts well. Myra L. Crowe did well as Jessica. James H. Florence as Tom Jameson and Amore Pinto as Jack Roberts acted fairly well. Churchill Coffman as Elsie and Virginia Rolette as Gertrude made much of their parts. Maude F. Kurr made a good Mary Waters. David A. Mason took the part of Dickson. Neither play had been presented in America before.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

FRANK MATTHEWS, Denver: Alexander Ricknell wrote a tragedy entitled The Patriot King in 1788.

F. F. POWERS: The Churl was a comedy translated from Plautus' Truculentus by Richard Warner. It was printed in 1772.

D. FRANKLIN: The name of the Bengal merchant in Twenty Minutes with a Tiger is Mr. Chilli Chutnee.

PETERS, New York: Anne Blake was a play in five acts by Westland Marston, performed at the Princess Theatre, London, on Oct. 28, 1852.

JAMES FLEMING: The King of the Antipodes is a legal character in Cary's Chronophotologues.

G. H. W., Boston: Write to the Librarian of Congress, Washington, D. C., for information about dramatizing uncopyrighted English novels.

W. X., New York: The Andalusian, called a "petite opera," was produced in New York in January, 1851. The words were by George Loder and Edward Loder wrote the music.

DEPOSIT: Christmas Boxes was a farce written by Augustus Mayhew and Rutherford Edwards and first performed at the Strand Theatre, London, in 1860.

READER, Chicago: Christmas Eve in a Watch House was a farce by C. R. Chetnam. Its premiere was in London at the St. James Theatre on Dec. 26, 1871.

P. D. M.: Anna was a comedy ascribed to Miss Cuthbertson. It was put on at the Haymarket Theatre, London, on Feb. 25, 1798, by Palmer and Bannister.

PALMERSTON, Los Angeles: George William Anson was born at Montrose, Scotland, on Nov. 28, 1847. His first appearance was at the Royal Theatre, Edinburgh, in December, 1865.

MELBODRIVE: The comedy you mention was entitled The Carthaginian. It is a translation from Plautus by Richard Warner, and was printed in 1772.

MARSH, Newark, N. J.: The Rev. John Bidlake, master of Plymouth Grammar School in 1800, wrote a tragedy entitled Virginia. It is not Virginia, as you supposed. This drama was from the pen of James Sheridan Knowles.

N. P., St. Louis: The Ancestress, or, The Doom of Baronstein, is a melodrama in two acts. The piece was written by Mark Lemon and first performed at the City of London Theatre on April 27, 1857.

BROWNVILLE: J. Sterling Coyne adapted a play called Angel or Devil from the French of Madame de Girardin's Un Femme qui déteste son Mari. It was performed at the Lyceum Theatre, London, on March 2, 1857.

J. H. B., Boston: The "moral drama" you have in mind is Bickerstaff's Unburied Dead. It was produced at Lincoln's Inn Fields on Jan. 14, 1745. There was a revival of the piece at Covent Garden in 1796 under the title of Live Lumber; or, The Unburied Dead.

H. T., Providence, R. I.: Early August is a good time to make application for the position of chorus man in a musical comedy. Such positions are generally obtained through agencies, though personal application to managers might be of more service to you. The salary paid to chorus men varies from \$15 to \$25 a week.

THE USHER



The report that Sarah Bernhardt will retire from the stage has been denied emphatically by that famous actress.

"This may, of course, be my last season, as rumor says, for I am an old woman and my life is in God's hands, but I shall play until my death, and the fate I hope for is the death Sir Henry Irving died," says Bernhardt.

According to the records, Sarah Bernhardt is now 63 years old when he succumbed, and as is well remembered, acted to the last, dying soon after his prostration while playing Becket. Garrick, who died at the age of 63, had been retired from the stage for some time, because of ill health. Joseph Jefferson was 76 when he died, on April 23, 1905. He acted for short periods up to Oct. 8, 1904, when ill health caused him to retire.

Bernhardt, at 63, judging from her recent appearances in this country, is as vigorous as many persons a decade younger. More than that, she still possesses histrionic powers which so please the average theatregoer that little account is taken of her real age. Her decision to continue acting to the last is to be commended; and may her appeal be as strong as it is to-day until the final curtain!

Persons who believe their circumstances and opportunities are discouraging are sometimes told that in looking about them they will find other persons far worse off.

On this theory, actors drawing meager pay or in the dumps may find solace in the condition of players in some quarters of Europe.

A Lemberg correspondent of the *Pall Mall Gazette*, London, says that much dissatisfaction exists among the Ruthenian actors who tour the country under the auspices of the Ruthenian National Societies. They complain that they are miserably paid, and are circulating leaflets appealing for help. It seems that their average wages are about fifty crowns a month (\$10), and for this they are required to perform the most varied services. One of the best actors, a woman, was a comedian, an opera singer, a chorus girl and dressmaker to the company, all for sixty crowns a month.

Surely, these poor players represent a strenuous life to little purpose. No wonder they pray for something more substantial. Acting, in such circumstances can have little to commend it even to the enthusiastic, and no doubt there can be found among such bodies of players those who have enthusiasm while they lack everything else.

It has been discovered that the late President McKinley in his younger days took part in amateur dramatic performances given by the Everett Literary Society, of Poland, Ohio, of which he was an active and enthusiastic member.

He was an amateur actor after his return from the Civil War, and before he was admitted to the bar. One performance in which he took part was given in the chapel of the Poland Union Seminary, and consisted of a varied programme of songs, recitations, etc., followed by the play, *A Widow Hunt*. Mr. McKinley played Major Wellington de Boots, and a spectator who saw him in this character recently wrote:

Since then I have had the opportunity of seeing the part of Major de Boots performed by many eminent actors in this country and in London, and I always measured even the excellence of John Slesper Clarke in this part by my youthful impressions of Major McKinley. He was a great success with his rural audience, and played the part with a dash and ease that made him more admirable in their eyes than the uniform and the promotion he had won in the army.

No doubt a good actor was lost to the stage when Mr. McKinley took up the law and politics, for it is a fact that good lawyers, politicians and men highly successful in other fields of effort necessarily must be skillful actors in order to win success. They all really belong to the guild, although they display their talents in various fields.

An actor sends to *THE MIRROR* an account of a novel experience in Collinsville, Conn.

where, apparently, ancient habits still obtain.

The company with which this actor is appearing played Collinsville on a Saturday evening, and remained in town over Sunday. At 9.45 on Sunday evening, the actor, feeling hungry, and not having been fully satisfied with the "supper" served at the tavern where he was stopping, decided to go out and visit a neighboring restaurant he had noticed.

He found the hotel door locked, and apparently all in the house were abed and asleep. Finding the room of the proprietor, he roused mine host from slumber and prevailed upon him to open the door, though there seemed to be a suspicion in mine host's mind that all was not right with a guest who desired to leave the hotel, even temporarily, at that hour.

The actor found the streets dark and all to him strangely quiet. The restaurant was closed, and he wandered on in hope of finding a place where he could satisfy his hunger. Turning into a narrow street on which the Town Hall, where the company had played was situated, he encountered a man with a lantern who asked:

"Say, there, where be you going?"

"I be with the troupe that played in the Town Hall last night," replied the actor in a tone and manner as nearly like that of his questioner as he could assume.

"Well," responded the man with the lantern, "why'n hell ain't you abed?"

And the town constable, or watchman, as this worthy seemed to be, dogged the actor's footsteps until he had returned to the hotel, as hungry as when he sallied forth.

A good woman in an interior city accommodates "roomers" as she explains "if they are nice."

A well-known vaudeville actor playing in the city of this good woman's residence took a room with her during his engagement.

She went to the theatre, saw his "act," and complimented him on its refinement.

"We are just learning what vaudeville is here," she remarked. "Do you know, I didn't know a year ago whether 'vaudeville' was a proper word to use or not. Now I am not afraid to say it right before the preacher."

BRADY STILL AFTER PIRATES.

William A. Brady has taken another step against the stock company in Jacksonville, Fla., accused of pirating *Way Down East*, and time has succeeded in having several members of the company held on criminal complaint. As was stated in last week's *MIRROR*, Mr. Brady discovered several weeks ago that the Dixie Theatre company at Jacksonville was playing *Way Down East* under the title of *Just Plain Folks*. He at once instituted criminal proceedings against the management before United States Commissioner Eugene O. Locke in Jacksonville. At the hearing the commissioner decided that the proof of "willful infringement" of copyright had not been established, and dismissed the defendants.

The defendants immediately advertised their victory and continued giving performances of *Just Plain Folks*. Thereupon Mr. Brady instituted new proceedings before the same Commissioner, and the defendants were again arrested. On the second hearing Mr. Brady introduced evidence of the advertisements circulated after the first discharge and established the fact of subsequent performances, whereupon the Commissioner held that a case had been made out of "willful" performance within the statute and held the defendants for the Grand Jury.

Those arrested were L. W. Buckley, manager of the Dixie Theatre; Hall Mordant, stage director, and members of the company. It is Mr. Brady's intention to push the case to the utmost and to insist upon proper punishment. The Dixie company, according to testimony of its managers, obtained the manuscript of the play from a Chicago firm that advertises the sale of manuscript plays.

OPENING WEEK AT THE METROPOLITAN.

The repertoire of operas for the first week of the season in the Metropolitan Opera House has been decided upon. On the opening night, Nov. 15, the opera to be performed will be a novelty, *Cilea's Adrienne Lecouvreur*. There will be no opera on Tuesday night of that week, as the company goes to Philadelphia to begin its weekly performance in that city.

On Wednesday night Bolto's *Meistersinger* will be given, and this will mark the first appearance in this country of the Russian basso, Chailapine. The first of the regular Thursday night performances will be devoted to *Aida*, and this production will enlist the services of Caruso.

Bonci will make his debut at this house on Friday night, when, with Madame Sembrich, *Rigoletto* will be sung. For the Saturday matinee *Meistersinger* will be repeated, and that night *Die Meistersinger* will be heard for the first time after a season of neglect. Richard Martin, the first American tenor engaged to sing leading roles at the Metropolitan, arrived in New York Friday.

SHUBERTS WIN FROM SIRE.

Justice Ford and a jury in the Supreme Court on Oct. 23 awarded the Shuberts \$20,000, with interest and costs, in their suit against Henry B. Sire. Sire, who said he had a verbal lease of the Casino from Henry M. Birby for the season of 1902-03, leased the theatre to the Shuberts. The complainants said they booked a number of attractions and were compelled to cancel them. Sire received \$20,000. Franklin Bism, for Sire, asked that the complaint be dismissed, but Justice Ford declined to do so. On an application to have the verdict set aside, Justice Ford reserved decision. He allowed a stay of execution for thirty days.

MANNATTAN BOXHOLDERS.

This year there are twenty-four subscribers for the boxes at the Manhattan Opera House this winter, compared with eight last season. The subscribers include Clarence Mackay, E. H. Titus, Edwin H. Weatherbee, Isaac Guzenheim, F. Lancaster, Robert Graves, Frank Woolworth, F. G. Bourne, Mrs. Samuel Untermyer, W. H. Reynolds, Mrs. Rutherford Stuyvesant, James Gayley, Daniel G. Reid, Frank Tifford, Dr. William T. Bull, Judge E. H. Gray, W. E. Carey, W. E. Bell, E. Thomas, W. A. F. Morrell, George C. Boldt, Jr., Edward Wickes, H. G. Campbell and W. B. Dickson.

TESTIMONIAL TO DANON LYON.

Danon Lyon, who has been ill for a few weeks past, was given a testimonial at the Actors' Church Alliance parlors, 123 West Forty-fourth Street, last Thursday night. A very interesting programme was given, in which the following took part: Karl Schelling, Harry O. Hest, Lester Plunk, Madeline Livingston, Charles T. Catlin, Lillie Lovell, May Newport, Alphonse Blum, Minnie Dorian, Florence Lohr, Isabelle MacDougal, Blanche Elliot and Mr. Marvella.

THE REAL SAPPHO.

A Classic Figure Distinguished from the Creature of William Winter's Imagination.

The following criticism of a well-known critic's animadversions as to Sappho as characterized in Percy Mackaye's *Sappho* and Phao is of timely interest:

When a dramatic critic of the long-established reputation of Mr. William Winter condemns or approves a play specifically, his utterances, presumably at least on the score of his competence, though diminishing number of intelligent readers to be marked by scholarship, honest judgment and observation. Permit me, therefore, to point out that Mr. Winter's notice of Mr. Percy Mackaye's *Sappho* and Phao, in last Tuesday's *Tribune*, is utterly lacking in all three of these qualities.

He says, for example, as follows: "The story of Sappho is that of a disheveled, wretched and infamous degenerate, who lived in the island of Lesbos, about six centuries before the Christian era."

Whose story of Sappho? The historical story of Sappho—all that is known of it—is not such. The story Mackaye plays—which Mr. Winter was criticising—is not such.

But Mr. Winter says again: "The authorities of antiquity designate her as a tribes, and several of them descend on her proceedings in language that cannot be quoted."

What authorities of antiquity? It is a simple matter to specify the nature of this venerable critic's error, and the origin of his own antiquated and misleading scholarship.

"Sappho," by Henry T. Wharton, M.A., of Oxford: "It was not till the year 1816 that the current calumnies against Sappho were seriously inquired into by the celebrated scholar of Göttingen, Friedrich Gottlieb Welcker, and found to be based on quite sufficient evidence. In that year, Welcker published his celebrated refutation of the long current calumnies."

"Sappho vindicated from a prevailing prejudice. It is certain that his opinion first made it possible to appreciate her true position. Nothing that has been written since has succeeded in invalidating his main conclusions."

The society and habits of the Aeolians at Lesbos in Sappho's time were, as Mr. Browning (Lit. Greg. I P. 104) has shown, "in complete contrast to those of the Athenians in the period of their corruption; just as the unenviable reputation of the Lesbians was after the fashion of the school of poetry and music, could not have failed to have been corrected by the Greek comedians at the close of the fifth century B. C."

It is not surprising," writes Mr. Philip Smith, in his article, "Sappho," in *The Dictionary of Greek and Roman Biography*, "that the early Christian writers against heathenism should have accepted a misrepresentation which the Greeks themselves invented."

It is not surprising, however, that in this year, A.D. 1907, Mr. William Winter, critic and scholar, should still give credence and vogue, by his pen, to misrepresentations that were critically disposed of in the year 1816, and that he should say of those who know: "has Mr. Winter ever heard of Welcker?"

Manifestly Mr. Winter's "authorities of antiquity" are none other than the comic poets of the debased Athenian age, whose standards have attached themselves to the names of Sappho and Phao, and the misrepresentative title of Daudet's popular play and novel. Of such popular misconception Mr. Mackaye was well aware, and it was one of his chief objects in writing his wonderful play, to dispel these misconceptions on the part of the public, to set Sappho in her true light as a lofty and passionate individualist and poet, and thus to make more widely known the valid conclusions of sound scholars.

Of all the records of the world," says John Addington Symonds, "of all the illustrious artists of all literatures, Sappho is the one whose every word has a peculiar and unmistakable perfume, a seal of absolute perfection and finality, and a sense of absolute repose and peace, and a sense of absolute repose and peace, and a sense of absolute repose and peace."

So much, historically, for Mr. Winter's assertions. "Disheveled wretched and infamous degenerate." Let Mr. Winter look to the purity of his own thoughts when he thinks of Sappho.

But, secondly, Mr. Winter refers to Mr. Mackaye's treatment of his subject as portraying Sappho to the audience in the character of a degenerate. Among the critics who have given the play the benefit of Mr. Mackaye's published play, Mr. Winter is the one and only one who has ever made such an allusion. The allusion would not be worth while making, were it not for the fact that Mr. Winter's authority may have deterred many from judging for themselves.

Mr. Winter, of course, is entitled to his own opinion of the work as a work, but not to a willful distortion of the author's motive and treatment of his subject. Therein his judgment has not been honest.

Mr. Mackaye has nowhere contravened history, but where history has been silent, he has invented his own material. Ancient allusion to Sappho as a Phao has been proved mythical; Mr. Mackaye has therefore treated that character according to the purposes of his own imagination.

Again Mr. Winter writes: "It is notable that Mr. Mackaye's deliriousness concerning Sappho and Phao is called 'Greek'."

By whom? Not by Mr. Mackaye, who has approached his play, both in technique and motivation, as a modern play, preserving from his Greek sources only such elements of ceremonial beauty as appeal as should dignify his drama as a work of art.

As to Mr. Winter's pathological references to "concupiscence, mistresses, seduced husbands, and miscellaneous wretchedness," it is strange to see that he exist perhaps in his own mental image, but certainly not in the play. The play deals practically and dramatically with an elemental, personal struggle in the nature of man, the struggle between individualism and the state. The relation between the Aeolian slaves Phao and Thalassa is no different, and no more moral or immoral, than the relation to-day of two natives of Tierra del Fuego who are father and mother of their children.

The interpretation of Sappho is, by its whole treatment, given the emphasis and significance of an aspiring individualist confronting and defying the impersonal and the majestic laws of race-survival, and inevitably being shattered in that contest.

In regard to Mr. Winter's estimate of Madame Kalich's interpretation of Sappho, apart from the gratuitous brutality of the criticism, it may be observed that Madame Kalich can readily be said to be included in the like condemnation which he has bestowed upon such artists as Eleonore Duse, Sarah Bernhardt, Oguisla, Monnet-Sully, Forrest and Salvini.

But enough has been said to invalidate, I believe, the invalidism-criticism of Mr. Winter. What is more important to the growth of our American drama is this: Shall such dramatic criticism prevent our noble artists from witnessing the stage and themselves judging the large and elemental qualities of appeal which have been attested by the foremost critics of the play's published text? In this case, and as a believer not only in Mr. Mackaye's work, but in the movement for better things which it stands for, I make this reply to Mr. Winter's unworthy criticism, and in this case I ask him to answer these questions:

Where are Mr. Winter's authorities that offset those here cited?

Where, in the text of Mr. Mackaye's play, can Mr. Winter specify any corroboration of his distorted account of it?

To those who before now have similarly distorted to the public the art and the ideals of Rostand, Maeterlinck, Ibsen, Sudermann, Pinero and Hauptmann, it may be pertinent to offer this warning: Let not Mr. Winter be like the Harems Butler; let him not fear the knock of the new generation, lest he fall from his own high tower.

HARRISON GREY FISKE.

New York, October 24, 1907.

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By proclamation of the President, citizens of Austria may now secure copyright in the United States by complying with the requirements of the law relating to citizens of those foreign countries holding copyright treaties with the United States. Citizens of the United States may also secure copyright in Austria on practically the same basis as a citizen of that country.

CUES.

Louise Le Baron, prima donna of the Castle Square Stock Opera company of Boston, spent the early part of last week in New York City. She left on Thursday to prepare for a revival of *Lothgrin*.

Anna Stannard, who has been spending some months in England at the home of her father-in-law, Benjamin Savage Robins, F. R. C. S., will appear in London in a new production shortly after the holidays.

Mary Shaw has surrounded herself with players of such pronounced personalities and merit that her performance of Mrs. Warren's *Profession* bids fair to surpass the original. The tour opened at Pittsburgh, Pa., on Oct. 28 (yesterday).

THE LONDON STAGE.

MORE DISTURBANCES AND TWO PLAYS PRODUCED DURING THE WEEK.

The Play Censor Once More—Controversies as to His Usefulness—Granville Barker the Latest to Suffer—The Devil's Disciple Displeases Critics—The Mollusc an Entertaining Comedy—Gawain's Gossip.

(Special Correspondence of *The Mirror*.)

LONDON, Oct. 19.—First of all, let me hasten to congratulate your Noble Nation on the fact that our Lord Rosebery—speaking much more sanely than he has done of late—has predicted, with no uncertain predict, that in due course the Ideal Man will come out of America. And merely stopping to exclaim "Rah!" to this utterance, I go on to assure you that we shall all be glad to welcome that Ideal Man, wherever he may come from, for (entre nous) the world can do with him.

I regret that I must again chronicle the fear-some fact that in the theatrical world, not to mention the variety or vaudeville ditto, ructions are still reigning. Since my last week's remarks as to the censored play entitled *The Breaking Point*, to our play censor (Mr. Bedford, to wit), has again incensed a playwright. The incensed, and uncensored, one this time is Actor-Manager Granville Barker, of the famous Vedemne-Barber managerial firm formerly of the Court Theatre and now of the Savoy.

From information received (as our Ones of the Finest say) I gather that the terribly earnest young Granville B. has written a play, of a kind of a sociological play entitled *Waste*, and that this play, recently announced for production at the said Savoy, has been prohibited by the aforesaid censor. Now in the case of *The Breaking Point*, by E. Garnett (last week's prohibited play), I was able to give *MIRROR* readers reasons for the faith which was in me concerning the play censor's action, for I had read the play. I cannot do so, I grieve to say, in the case of *Waste*, for that script has not yet reached me. The censored Barker, however, threatens this morning to publish his "Waste"-ful play, for which, of course, as in the case of *The Breaking Point*, the censorial ban forms a glorious cheap advertisement.

With regard to this latest play-prohibition, all sorts and sizes of playwrights and managers were interviewed yesterday. In fact, I have not been utterly unbusy myself in this manager-capturing connection. I find that most playwrights and all the managers (excepting, naturally, the aforesaid Barker) are in favor of allowing the play-censor to be retained. Some wilder spirits (among them the ever impulsive but ever intelligent Cecil Raleigh) are for the total abolition of the censor. Pending further Gawainian remarks on this very burning question, I may inform *MIRROR* readers that, speaking for myself, I am in favor of the total retention of the censorship. From what I see of the attempts of certain playwrights of the more thesauric or Sudermannish schools, I feel sure that if there were no censor we should have a nice lot of nasty play goods inflicted upon us. Nor am I strictly in favor of the adoption in Old England of the policeful interfering methods adopted with regard to any offensive dramatic productions in Young America.

Some confusion and chaos have also been caused this week by the reception according to a mob of hitherto gushful critics concerning the great and glorious Mr. Bernard Shaw's mock melodrama, *The Devil's Disciple*, produced for the first time at the West End and at the Savoy last Monday. I have read this Shaw d'œuvre many times, and ever since I read it and ever since its production in the suburbs, first by Murray Carson and afterward by Forbes Robertson, and even the last named fine actor could not make a success of it. I have always held that although *The Devil's Disciple* contains much of its eccentric author's most brilliant writing, it was never a good play—as an acting work.

The aforesaid hitherto worshipping Shawolators have now—for the most part—come round to my way of thinking as regards *The Devil's Disciple*. They mostly now regard it as I have always regarded it, namely, as a "spoof" piece of work gying the usual methods of melodrama. Nay, more, some of these belated critics have now discovered in the piece what I pointed out long ago—that is, that the jesting of Dick Dudgeon (how the character reminds one of poor Dick Mansfield, who played it so finely), is in the worst possible taste.

In short, *The Devil's Disciple* came in this time for much critical slating—though of course some few still gushed. The cast was the best to be obtained for shillings, and included Matheson Lang (one of our finest new actors) as Dick, Kate Bateman (Mrs. Crowe) as Dick's mother, Granville Barker as General Burgoyne and Edith Wynne Matthison as Judith.

The one new play of the week, namely, young Hubert Henry Davies' comedy, *The Mollusc*, was duly produced by Sir Charles Wyndham at the Criterion last Tuesday and scored a prompt and deserved success. It is a very light work, quite a slight after-dinner play, as it were, but it is as deftly written and as deftly acted as any (there are no more) and is so brilliantly sketched that *The Mollusc* forms a delightful evening's entertainment.

There is no plot to speak of—the piece is written around a very lazy lady who, clinging mollusc-like to a do-nothing kind of policy—domestic and otherwise, lets things drift, drift, drift, until domestic danger begins to loom ahead.

Mary Moore plays this capitiately drawn molluscular young matron in a finished manner. In fact, methinks it is the best piece of acting she has yet given. Sam Sothern is admirably quaint as the Mollusc's *laissez-faire-y* husband, Elaine Inescort, a new actress, looks and acts most fascinatingly as a beautiful governess who has to "amuse" the Mollusc's husband, and the still joyous and volatile Sir Charles Wyndham acts in his best and brightest manner as the Mollusc's somewhat saner brother, who, having picked up much sense and shrewdness in the United States, comes back in time to put the Molluscular matters right and to marry the beautiful governess.

Your fine comedy actress and singer, Marie Dressler, has just settled to make her long promised London debut at the Palace Theatre next Monday week, at an enormous salary. Next Tuesday she has just signed to play the heroine in a French version of *The Prince of Fiesco*, about to be produced in Paris.

At the two hundredth performance of Mrs. Wiggs of the Cabbage Patch at the Adelphi last Saturday, Manager Gaston Mayer invited 1,500 poor working Mrs. Wiggses out of London slumdom. All of them were delighted with this delightful play, and especially with the ever delightful Mrs. Wiggs Carr-Cook in the name part.

To-night we are to see Roy Horniman's new play, *The Education of Elizabeth*, minus (alas!) the Countess of Rosalyn, otherwise Anna Robinson. On Monday La Grr-ande Sarah Bernhardt revisits the glimpes of the London footlights for the first time for two years.

As your humble and obliged servant is suffering from illness at the moment of mailing, will you kindly excuse my stopping this epistle ere I go? Thanks. GAWAIN.

TWO WALLS OF JERICO COMPANIES.

Laura Burt and Henry Stanford are doing so well in a financial as well as artistic way with *The Walls of Jericho* that Ernest Shipman, by arrangement with James K. Hackett, will launch a second company early in December.

ENGAGEMENTS.

James C. Spottswood has been engaged by Walter N. Lawrence for the role of Count Karl in his revival of *The Man on the Box*, which opened at Bridgeport, Conn., last Thursday.

Jennie Weatherby has been engaged for *Polly of the Circus*.

TELEGRAPHIC NEWS

CHICAGO

Robert Mantell—The Secret Orchard—The Halfbreed—W. H. Crane to Speak.

(Special to The Mirror.)

CHICAGO, Oct. 28.—W. H. Crane has most graciously consented to give a "talk" at Powers' Theatre Tuesday afternoon, Nov. 5, at 4 o'clock, under the auspices of the Chicago Chapter of the Actors' Church Alliance. The fact that he will devote his talk to great actors has been known and reminiscent of his long career, mostly contemporaneous with the most noted figures of the American stage, will attract a big and eager audience. The talk will, of course, be free to the public, with the profession especially invited. The Alliance is planning a series of similar addresses to be given from time to time during the winter. Dr. William White Wilson, President of the Chapter, is to be congratulated on the excellent beginning of the series he has made.

The engagement of Robert Mantell at the Grand Opera House, which will begin next Sunday night, Nov. 3, will comprise twenty-seven performances, six of which will be matinees. The new production will be King John, which will be played during his entire third week, except Wednesday matinee and Saturday night. For the first week the bill is Macbeth Sunday and Tuesday; King Lear, Monday; Hamlet, Wednesday afternoon; Shylock, Wednesday night; Julius Caesar, Thursday and Friday; Othello, Saturday night. The bill for the second week is Richard III, Sunday and Monday; Hamlet, Tuesday night and Saturday matinee; Merchant of Venice, Wednesday matinee; Othello, Wednesday night; King Lear, Thursday night; Richelieu, Friday, and Macbeth, Saturday night.

The Thanksgiving attraction at the Illinois will be The Follies of 1907, Florence Ziegfeld's New York roof-garden achievement de luxe of last summer. It happens that Nora Bayes, who is conspicuous in the company, is a Chicago girl whose talent was discovered by Manager Will J. Davis, of the Illinois, and recently recognized abroad. Bickel and Watson also are in the company, and Grace La Rue, Mile. Dazie, Frank Mayne, Lillian Lee and about 100 others, including the chic drummer girls, who will march down the aisles of the theatre after the ushers have stretched golden ropes along each side.

Florence Reed, who retired from E. H. Sothern's company here on account of illness, is still in the city under medical care. Roland Buckstone, who was left here sick at a hotel when the company finished its engagement at the Garrick, has not yet fully recovered.

The 300th performance of A Knight for a Day will be fittingly observed soon. Manager Sam Gerson says that there will not be a new production at the Whitney this season, because A Knight for a Day will run till next May easily. The road company, headed by May Vokes and Eddie Redway, has been drawing full houses ever since the opening, and plans are under way for the third company.

Clara Dalton, a bright young Chicago girl who has won success on the stage in a short time, has been engaged for the ingenue in Kerry Gow.

The 100th performance of The Girl in the Saddle, at La Salle with some novel souvenirs.

John P. Barrett, who has been a member of Rowland and Clifford's staff as manager of Over Niagara Falls, has been appointed manager of the Central States Theatre company's new house at East St. Louis, the Broadway.

Mrs. Kendall's company for his new Ade play, The Land of Dollars, includes Eleanor Barry, Lottie Larn, May McCabe, Ethel Browning, Ash-ley Miller, Horace Newman, Ernest Trux, W. G. Warren, Charles H. Wilson, Henry Tingley, Miss Plummer, and Messrs. Powers, Leach, and Chamberlain. Mr. Kendall's Chicago engagement in the new play will be at the Grand Opera House for two weeks beginning on Jan. 5.

Manager Frank Jure, of the Warrington, Oak Park, had to turn many people away from the theatre last week when Uncle Tom's Cabin was the attraction. His further bookings for this season are especially interesting. Florence Maybeck will lecture in the theatre in December about her long experience in an English prison John McCutcheon, the famous cartoonist of the Chicago Tribune, will give an illustrated lecture on Nov. 7. Dwight Elmendorf has been wisely engaged by Manager Jure for a double series of his fine illuminated travesties.

The number of people who have dropped out of companies at the Garrick on account of illness is becoming alarming. After Rowland Buckstone and Florence Reed, Trixie Friganza is announced. She was hurt in an automobile accident, but is improving. She was quoted as saying that she had been discharged every week since she joined The Orchid company.

The new Theatre Nelson, latest of the Central States Company's growing list, will be opened at Logansport, Ind., on Nov. 25. Stair and Harlin, Cahn and K. and E. bookings are being made.

G. W. Dunstan, a young Chicago singer with an exceptionally strong voice, has joined The Red Mill company.

Marian Redlich, a member of Donald Robertson's company, has been winning extraordinary praise for her performance in Rosmerholm. The audience Friday was held closely by Mr. Robertson, whose Rosmer adds to his notable Ibsen achievements, by Miss Redlich and by Milton Sills as Pawtor Kroll in the intense confession scene. Mr. Robertson's Garrick matinee bill this week is: Monday, The Coming of Peace (Hauptmann); Tuesday, The Intruder (Maeterlinck); and Triumph of Youth, Thursday, Coming of Peace, Friday, The Miser and the Intruder. Next week A Blot on the 'Scutcheon and A Night in Avignon will be played.

A. Toxen Worm, back from other fields where Mr. Sothern is conquering, says that A Fool Hath Said in His Heart has become one of the most popular plays in Mr. Sothern's repertoire. Anna Bronaugh has been engaged by Manager Elizabeth Shober as the new ingenue of the College Theatre stock.

The production of The Secret Orchard at the Garrick will take place to-night, and unusual interest seems to have been aroused. The company includes Vincent Serrano, Adelaide Prince, Edward R. Mawson, Walter Hale, F. Newton Lindo, Josephine Victor, Edwin See, Ida Lewis, Harry McAuliffe and others. Robert Hunter is here as manager, and Francis E. Reid in advance. Arthur Hoyt is the stage director.

The House of a Thousand Candles is announced by Manager Herbert Duce to follow Fascinating Flora at the Garrick, which will be the Thanksgiving attraction. Adele Ritchie, Ada Lewis, George Schiller, James E. Sullivan, Frank Rushworth, Helen Royton, Sadie Jansell, Sam Edwards and F. W. Shea will be in the Fascinating Flora company.

The Halfbreed interested the People's patrons last week successfully, being an effective though rather trite sort of drama. Jay Quigley made the Judge a good, strong, substantial character, and Walter Jones did the halfbreed with his characteristic skill in heavy parts. Maurice Briere hardly gave Ross Kenyon sufficient strength at times, but was generally successful in maintaining the hero's true status. Women have little to do in this play, though Evelyn played by Miss Nelson, answered the requirements of a heroine in Western drama, being kind and pretty, sincere and natural.

W. H. Crane and his play, Father and the Boys, by George Ade, won a harmony of enthusiastic praise from the critics. The play is regarded as better than The College Widow and the best example of the art of playwriting Mr. Ade has yet given to the public. The supporting company has been praised individually and collectively.

Robert J. Cohen, ahead of Wine, Woman and Song, at the Great Northern this week, reports an entire season of prosperity up to date from the early opening of the road tour last July, after the run of the production at the Circle. The attraction comes here with the défilé of a big week in St. Louis.

The retirement of Sara Truax from the stage has been announced in the local papers. The report said she would marry a Minneapolis lawyer, Charles Albert, in the near future.

The Italian Opera Company of New York will begin a season of fifteen weeks on Nov. 4 at the International Theatre. The company includes Anna de Branska, Rose Duce-Merola, Emma Al-mieri, and the tenors Torre and Samoiloff, the baritone Martarano and Alessandro, and the leaders Gaetano Merola and Fornari.

Leon Wachner will commemorate Schiller's birthday with a special performance, matinee, of the drama in which the poet is the central figure, Die Karlschuler, at Powers' on Monday, Nov. 11. Anton Edthofer will play Schiller.

It may be that The Merry Widow is the secret holiday booking which Manager Sullivan, of the Studebaker, has dropped hints about lately.

One-act plays by C. Haddon Chambers, J. Sterling Coyne, and a new comedietta by John T. Prince, Jr., will be played by amateurs in Music Hall next Saturday afternoon. Amateurs also gave a new play at the Garrick yesterday, The Montanian, by David G. Fischer. Mr. Fischer played the leading role. The company was organized and directed by Donald Robertson.

The Phantom Detective broke the records its opening day at the Alhambra, and was enjoyed by big crowds all the week.

Manager Will J. Davis, of the Illinois, has been confined to the house with a cold caught motoring in from his farm.

The bills this week: Studebaker, The Man from Home; Grand Opera House, The Red Mill (closing week); Powers', W. H. Crane in Father and the Boys; Garrick, The Secret Orchard; Colonial, The Talk of New York; Whitney, A Knight for a Day; La Salle, The Girl in the Saddle; Illinois, Willie Collier in Caught in the Rain; Great Northern, Wine, Woman and Song; Rush Temple, The Lady of Lyons; People's, The Undertow; The Underdog; College, The Cowboy and the Lady; Columbus, Willie Live, the Boy Detective, with Harry Clay Blaney; Academy, the Russell Brothers; Bijou, the Great Wall Street Mystery; Alhambra, Our Friend Fritz; Pekin, Fannoutville; International, Yiddish Stock; Criterion, the Four Huntings in The Pool House.

OIS COLBURN.

BOSTON

The Ranger—The Lady from Lane's—The Spoilers—Plays That Hold—Stock.

(Special to The Mirror.)

BOSTON, Oct. 28.—Dustin Farnum is the new star at the Hollis to-night, and it remains to be seen if The Ranger can have as good an engagement as The Virginian did at that house last year. Mr. Farnum is popular enough hereabouts, and his boyhood friends will be sure to take advantage of the occasion so that the fortnight will be of local interest, no matter what the verdict of critics. The new production, Texas as depicted by Augustus Thomas, Mary Boland, who is the leading woman, has a good following here from three long engagements in this city with Strongheart.

The Lady from Lane's at the Majestic is another indication that a successful farce can win a new lease of life when it is transformed into a musical comedy, and Roland Reed's splendidly received The Spoilers was splendidly received. Tom Wise is a genuine funmaker, and he has not had so congenial a character in a long time, while Truly Shattuck, Ida Hawley and Adele Rafter make up a trio of femininity that would go far toward making a success of any piece, even a musicalized version of the city directory.

The Globe gives its patrons the first Boston hearing of the dramatization of a popular novel, and The Spoilers was well received when it opened its engagement to-night. There was a plenty of the truly dramatic in the original story, and it has been effectively treated for stage purposes. The company is one of the strongest that has appeared upon the Globe stage in a long time. Nina Morris and Helen Ray were especially good.

Still another play entirely new to the Boston stage came to town to-night at the Grand Opera House, and there The Life of an Actress proved most effective in every sensational way. In the company was one member who recalled the days of her successes at the Museum, Ida Glenn. She was in the famous old stock company in its last year, and her appearance there, especially in Agatha, is well remembered. In melodrama she proved effective, and was one of the features of the play to-night.

This might very well be called the Faust week of the Boston season, for the Goethe work—in variations—filled the bill at two places. At the Castle Square it came on to allow more time for the preparations for Lobengrin. Helene Noldi has been especially engaged to be one of the alternating Marguerites. She was here a year ago last summer to sing the part of Marguerite in the production then. All the rest of the cast is much the same as the summer.

To contrast with the operatic version, the more purely dramatic presentation is put on at the Bowdoin Square by the stock company, and makes the most elaborate spectacular setting that this house has had in a long time. The management fairly let itself loose upon the effects of the Brocken scene. Charlotte Hunt made a most winsome and dramatically effective Marguerite, with Louis Bresen as a good Faust. Clayton Legge, Florence Hale and the full strength of the company were also seen to advantage. So were the moving pictures before and during the performance.

Anna Held's engagement is in its third and last week at the Colonial, and the popular demand has been so great that a Wednesday matinee was put on for the first week here. It is amusing to note that the Tribune, the only paper in town to adversely criticize the entertainment and which came out with an editorial against it, suspended publication before the engagement was over. Meantime The Parisian Model goes on just as usual, and it is a case of standing room only to-night.

Marie Doré will not finish her stay in Boston this week after all. That had been the limit fixed for The Morals of Marcus, but arrangements have since been made so that it will stay until the coming of The Hypocrites. This time had been originally set aside for The Thief, it is said, but the stay of that piece in New York goes on indefinitely, and thus Miss Doré's engagement, which still keeps up in its interest, will be allowed to continue uninterrupted.

Still another play that will not be interrupted is Sky Farm at the Boston. Lindsay Morrison had The Mummy and the Humming Bird all in preparation to fill in the time until the production of The Soudan is ready, but the maple leaf play still demonstrated its popularity, and it was folly to think of making any change. Surely now Sky Farm can point to three record breaking engagements, the original one at the Museum, the continuation at the Empire and now the stock production at the Boston.

It was quite a busy week for those who were building theatres on paper. First came the rumor that Klaw and Erlanger were going to put up a new house for vaudeville on Washington Street next to the old Pitts-Kimball building, and after being properly exploited it was succeeded by the arrangements for a new house on Park Square on property that has recently changed hands there. This new one is to be built for Wilthrop Ames, who is now one of the inmates of the Castle Square. In case it becomes a reality that will make quite a change in the future of the Tremont Street property. The trouble about a place of amusement on Park Square would be the scarcity of car lines passing in that neighborhood.

Julian Eltinge, who was playing an engagement here in the Broadway last week, signed to be the leading woman in the new musical comedy by Richard Carle, which will be given for the Bank Officers' Theatricals at the Hollis next February. It was with the Bank Officers that Eltinge won his first popularity several years ago.

Francis J. Boyle has been specially engaged for this week at the Castle Square to sing Nephis-topheas in Faust.

At the annual meeting of the Association of

Theatre Managers of Boston, which was held last week, John E. Schofield, of the Tremont, was again elected President. The other officers were as follows: Vice-President, A. L. Wilbur, Majestic; treasurer, T. B. Latham, Colonial; secretary, W. D. Andrews, Park; directors—Charles J. Rich, Hollis; George W. Magee, Grand Opera House; E. D. Smith, Majestic; A. L. Griffin, Bowdoin Square; Harry N. Farron, Columbia.

Leonora Bradley has gone to the country for a brief visit. She has only recently returned to Boston after a pleasant summer vacation spent in Europe.

Maida Reed, of the stock company at the Boston, was called to New York last week by the sudden illness of her father.

E. D. Smith, of the Majestic, has gone to Maine for a short hunting trip in the woods.

At a recent sale of rare books, Thomas MacLarnie, of the stock company at the Boston, made a number of important purchases. He has a pretty home in Cambridge, where his library is well stocked with rare volumes which he has been collecting and which he augmented by this recent sale.

Lotta, the former actress, who is better known now from her racing interests, has finally and permanently won the suit which has been brought against her by Frank J. Cadigan, the real estate man, in his effort to get \$10,150 compensation for the alleged services in finding a customer to buy the old Hotel Reynolds and the Park Theatre properties. The case has gone along from court to court for the past eight years, and has had all sorts and conditions of verdicts, but the final disposition of it was entirely in favor of Miss Crabtree, and now the final entry has been made in the court records, so that it will never come up again. It has been like Jarndyce vs. Jarndyce, and it was not surprising that the court entry was written down last week and the plaintiff announced that he would not contest the matter any further. Miss Crabtree has received many congratulations upon the result of the litigation.

Upon the staff of the Boston Tribune, which gave up the ghost last week after a career of less than a year, was quite an array of former dramatic critics. Among the number were George T. Richardson, Wilder D. Quint, J. Frank Davis, Victor Schafer, and formerly Hugh P. McNally was upon the staff of the paper.

This is the last week of the Food Fair at the Mechanics' Building. One afternoon this week has been set aside and named for Anna Held, since she and her company are to be there on that day.

Rob Roy is to be the next comic opera in the list to be given at the Castle Square. Louise LeBaron has returned from a pleasure trip to New York so as to be here for the revival of Faust this week.

Eleanor Gordon, leading woman of the Boston Theatre Stock company, gave a supper party to a few theatrical and other friends in one of the private dining rooms of the Adams House after the play on Monday, Oct. 21.

Frederick Friebois, of the Boston Theatre Stock company, who devotes all his spare time to painting, has been fortunate in being able to secure a handsome studio in Boylston Street, into which he has just moved. Later in the season he will hold an exhibition of his paintings, the same as he did in New York a few seasons ago and with great success. Also he is planning to have many a jolly supper party, offering to draw all the world Mr. Friebois has come into possession of many beautiful things, and these he has used in furnishing his studio, which is thoroughly artistic in every detail.

One of the winners in the limerick contest in the Sunday Post this week was Mrs. Lena C. Gould, of Winthrop. Her husband is well known as an actor, and she has herself written limericks for children's plays and other forms of dramatic work.

Josephine Quinlan, the sister of Gertrude Quinlan, has followed her to the stage and gone South to join The College Widow.

George W. Britt, a theatrical manager, filed petitions in bankruptcy last week, with liabilities of \$4,132, and assets of \$175.

The Medford Opera House is to have a new management, and will open as a vaudeville house on Nov. 10.

The telegraphers who are out on strike are going to ask the theatrical managers not to use the Western Union in getting returns on election nights. Judging by experiences in the past it would be better for them to ask not to use typewriters and carbon paper, for telegraph wires are not the most essential thing by any means on that occasion. A good, sure messenger boy will do twice as much execution.

Patrick Maloney, one of the best known of the stage mechanics of this city, has been elected as president of the Boston Central Labor Union. He has been at the Majestic for the past two seasons. As a charter member he helped organize the Boston Theatrical Stage Employees Union in 1899, and has held every position of trust since that time. He has been many international conventions, and has been international secretary, treasurer and president of the parent organization. He has the distinction of being the first vice-president of the Boston Central Labor Union who was elected president unanimously. He was born in Boston in January, 1861, and has been a stage mechanic since 1880.

Ernest Walton, dramatic critic of the American, has sold a new one-act play to Carlyle Moore, who will give it a production in the near future.

JAY BENTON.

WASHINGTON

Henrietta Crossman Makes Big Success—Henry Woodruff and Frank Daniels.

(Special to The Mirror.)

WASHINGTON, Oct. 28.—Henrietta Crossman, appearing in The Christian Pilgrim, a magnificent production of John Bunyan's immortal allegory, superbly staged and admirably acted, wins the strong endorsement of an audience that fills the National Theatre. The production is most elaborate in its completeness, employing a very large ballet and chorus in its interpretation. Miss Crossman's Christian is a remarkably artistic performance, winning enthusiastic recognition in innumerable curtain calls. It is undoubtedly the best effort of her career. Tyrone Power in four distinct leading parts, that of Beechbrook, Apollon, Lord Hategood and Giant Despair, ably seconded the star in the excellent work. The Faithful of Addison Pitt, Hospital of Edward Mackay, Faith of Minna Adelman, the Wanton of Cora Adams and Goodwill of Henry Roger are characters of prominence well presented. Next week, Hattie Williams in The Little Cherub.

The College play, Brown of Harvard, with Henry Woodruff, is given a rousing welcome at the Belasco Theatre to-night by a crowded audience, the best half of which being composed of large theatre parties from the various educational institutions. The star and play are prime favorites. Mr. Woodruff was the central figure in many honors, concluding the performance. Next week, Minnie Dupree in The Road to Yesterday.

Frank Daniels in The Tattooed Man is another odds on favorite. The Columbia Theatre's big audience, with a big welcome, extended the popular comedian, is a unit in favor of the Victor Herbert, Harry B. Smith and A. C. Fowler comic opera. The presentation was ably done by a good supporting company. Next week, Henry W. Savage presents the new opera, Tom Jones.

At the Academy of Music, where the crowds go, Eight Bells, the Byrne Brothers acrobatic pantomime and comedy perennial success, again wins the continued favor of a big houseful. The old reliable is as new and as attractive as at the beginning. Next week, James T. Conk.

The successful stock season of the W. D. Fitzgerald-Kathryn Purnell company at the Majestic Theatre continues with unabated interest. This is the third month. Carmen is this week's splendid offering. Miss Purnell is a magnetic success with her audience in the name part, and

the company is cast to the best of advantage.

Next week, Hazel Kirke. The Blumendorf successful illustrated lecture season at the National continues with The Grand Canyon of the Colorado. Burton Holmes commences at the Columbia Theatre Sunday, Nov. 17, with his travelogue, presenting two courses, exactly alike Sunday nights and Monday afternoons. The subjects comprise Berlin, Vienna, Paris, London and Fes in Morocco.

Edward P. Long, son of Robert Edgar Long, editor of the National Theatre Green Room Glimpse, arrived in this city Oct. 21. Congratulations.

Beatie Abbott, prima donna, Carried Metropolitan Opera, in song, Nov. 15, and Paderewski piano recital, Nov. 19, are early special events at the Belasco Theatre. That same afternoon at the National Mark Hambourg, soloist of the Philadelphia Orchestra, will dispute the claim to piano leadership. A new Richmond in the field. JOHN T. WARREN.

PHILADELPHIA

Adele Ritchie—Virginia Harned—Blanche Walsh—Other Good Bills—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Oct. 28.—Fascinating Flora, with Adele Ritchie and the original cast, at the new Lyric Theatre, received a warm welcome this evening, being the only novelty at our first-class theatres. It remains here for two weeks. It is a pleasant evening's entertainment and highly appreciated. Carlotta Nilsson in The Three of Us, follows Nov. 11.

Virginia Harned in Anna Karenina plays her second and final week at the New Adelphi. Erneste Novelli's American tour will be inaugurated here the week of Nov. 4, with Papa Lebonnard, changing the programme nightly.

The Straight Road, with Blanche Walsh, is in its second and last week at the Broad Street Theatre. Every character is well rendered and deserves popular recognition. Frank Daniels in The Tattooed Man comes on Nov. 4 for one week. Ethel Barrymore in Her Sister, Nov. 11, for two weeks. Lillian Russell in Wilfrido, Nov. 25.

Chestnut Street Opera House, second and final week. Anna Held in The Parisian Model is booked for Nov. 4. Rogers Brothers in Panama, Nov. 18.

The Spring Chicken, with Richard Carle and a splendid supporting company, amuses good sized audiences for this, his second and final, week at the Garrick Theatre. Sam Bernard in The Rich Mr. Hoggensheimer is due here Nov. 4; Brewster's Millions, Nov. 1, each two weeks.

Mary's Lamb, Richard Carle's new comedy, is the feature at the Walnut Street Theatre. Harry Conner plays the leading role. He is surrounded by a capable cast, including Lida McMillen, Isabel Richards, Berta Millia, Grace Kimball, John B. Park, Frank Belcher, Harry Montgomery, Tony Sullivan, and Roy Youngman. Nov. 4, Yama.

The Orpheum Stock company at the Chestnut Street Theatre scored another success to-day with a stirring melodrama, entitled The Undertow, founded on the present political situation, with pronounced realistic stage equipment. Mrs. Fiske's greatest success, Leah Kelanna, the first time at popular prices, will be presented here week of Nov. 4.

Fatay in Politics, with Billy B. Van, a local favorite, is the feature this week at the Park Theatre, and will be followed by Al H. Wilson in Metz in the Alps Nov. 4.

The Empire, a musical comedy, had its initial performance in this city to-night and was well received at the Grand Opera House. The Earl and the Girl, with Alexander Clark, comes on Nov. 4. The Social Whirl, with Ross and Fenton, Nov. 11.

Broadway After Dark, with Harry Fields and Mildred Stoller, aided by a strong cast, is the week's feature at the National Theatre. This is one of A. H. Wood's massive productions in four acts and eleven exciting scenes. Business good. Bertha, the Sewing Machine Girl, will play here week of Nov. 4.

Cole and Johnson in the Shoofty Regiment, with many new features added since last presented here, filled the Girard Avenue Theatre to-night with a well pleased audience. Marion Ballou in The Little Organ Grinder follows Nov. 4.

Middleton-Barber Stock company appears at Forepaugh's Theatre this week in Dan Sully's success, The Parish Priest, George W. Barber playing the title role. Next week, Anna Karenina.

Darcy and Speck's Stock company in Nobody's Darling, is a good card this week at the Standard Theatre. Queen of the Highway appears Nov. 4.

Through Death Valley, an exciting melodrama dealing with the Mormon question, Danites, Destroying Angels, etc., with appropriate stage settings, furnishes a highly spiced programme that pleases the steady clientele at Blaney's Arch Street Theatre. Eight Bells comes Nov. 4; The Candy Kid, Nov. 11.

Hart's Kensington Theatre: Mamie Fleming as Carmen, aided by a company introducing specialty acts and good scenic surroundings. Week of Nov. 4, Edna, the Pretty Typewriter.

Dumont's Minstrels at the Eleventh Street Opera House appear in a new burlesque on the balloon ascension. The change of weekly novelties is hugely enjoyed by their steady and loyal patrons.

Musical Notes: Academy of Music, Paderewski concert, Nov. 11; Philadelphia Operatic Society, presenting Aida, Nov. 7 and 12; Walter Damrosch and New York Symphony Orchestra, Nov. 18, Jan. 18, Feb. 24, March 23; Metropolitan Opera Company inaugurates its season Nov. 26, playing sixteen nights and two matinees, ending March 31, 1908; Josef Hoffman, pianist, soloist with Philadelphia Orchestra, Nov. 1 and 2.

Francis Wilson was originally booked at the Broad Street Theatre for Nov. 4, and his time will now be filled by Frank Daniels and Ethel Barrymore.

German Theatre: The Beggar Student, Gypsy Baron, The Pillars of Society, Forbidden Fruit, The Cave of Salamanca. The week's programme of the company is highly appreciated by splendid audiences.

Empire Theatre, Frankford: The Stanford-Western Stock company are receiving good support. This week, The Black Flag and The Harvest, each three nights, with matinees Wednesday and Saturday.

Rigo, the Hungarian violinist, and his Gypsy Orchestra remains a big feature at the Hotel Majestic.

Oscar Hammerstein's new Grand Opera House project remains an uncertainty. The time limit expires Nov. 1. Circulars to all prominent musical citizens have been sent out enlisting their aid.

Willard Spencer, author of The Little Tycoon, Miss Bob White, is at present engaged in writing a new light opera to be presented early in the Spring.

There are twenty-seven places of amusement open in the Quaker City. The Lyceum Theatre will shortly be added to the list, as also the William Penn Theatre in West Philadelphia when completed. S. FRANKENBERG.

CINCINNATI

The Hypocrites Well Received—Sothern's Engagement—Mary Mannering—Notes.

(Special to The Mirror.)

CINCINNATI, Oct. 28.—The Hypocrites was played at the Grand to-night by one of the best balanced companies seen here this season, and was received by a large and fashionable audience with evidences of marked approval. The company is headed by Richard Bennett and Jessie Millward, both of whom have long been absent from the local stage. Grace Hadfield, pleasantly remembered for her season with the Pike Stock company several years ago, also had an important role. Other parts were ably handled by Arthur Elliott, J. R. Crawford, Helen Tracy, and

1918; •Played originally as A Chorus Girl's Luck
K... York.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 133 West Forty-fourth Street, New York City.

The opening religious service of the season, under the auspices of the New York Chapter, was held at St. Chrysostom's Chapel on Sunday evening, Oct. 20.



The clergy officiating were: Rev. T. H. Hill, President of the chapter; Rev. S. S. Mitchell, of the Chaplains' Committee; Rev. Henry Neely, of Kokoma, Ind., an Alliance chaplain; The Rev. Canon Knowles, and the Rev. Dr. Rodgers, of St. Agnes' Chapel, New York. The lessons were read by the Rev. Mr. Neely and the musical service was in the hands of the efficient choir of the chapel. The preacher of the evening taking his text from the eighteenth chapter of St. John, Platte's question "What is truth," presented an eloquent appeal for the exemplification of the teachings of Jesus Christ in the life and consecrated spirit of all honest souls. In particular he pointed out the beauty and the power of fidelity and sincerity in all who labor in the lines of art that their work may be respected, admired and recognized as useful and uplifting by all to whom their endeavors bring satisfaction and joy. Earnestness of purpose on the part of both playwright and actor was presented as the higher and more worthy motive which should always characterize the drama in its influence upon every community. The subject was illustrated by many telling and appropriate references to eminent writers and actors, and the speaker closed with a very loyal tribute to the work achieved by the Actors' Church Alliance and the expression of an ardent hope for its continued growth and prosperity.

The New York Chapter held its October monthly reception at St. Chrysostom's Hall, Thursday afternoon. A large attendance of members and visiting friends is recorded, and the entertainment, under the direction of Irene Ackerman, chairman of the committee, included the following attractions: Piano selections and readings, Mrs. Kildner Pierce and Gladys Fairbanks Murray; character songs, Lily Lorell, accompanist, Mrs. Charles Scott; aria from Eliza, Marta Speers, pupil of Charles Abercrombie, who accompanied; musical interpretations, Mary Louise Woelher; readings, Mrs. Janette C. Beach. Interesting addresses relating to various phases of Alliance work were given by Rev. W. C. Rodgers, Rev. P. J. Clay Moran, Rev. C. H. Morris, and Rev. T. H. Hill. Among other chaplains present were Rev. J. W. Buckmaster, Rev. Henry Neely, of Indiana, and Rev. James Palmer, of Manor Chapel. Refreshments and social greetings were enjoyed at the close of the programme. The chapter, very grateful to all the artists whose kindness made the occasion one of rare enjoyment, would express in particular its sense of obligation to Charles Abercrombie, whose friendly interest has, through his pupils and his own artistic aid, been repeatedly shown.

Regina Weil will be hostess at the New York Chapter tea this Thursday. Members and friends are cordially invited.

The Brooklyn Chapter held a reception at Hotel Imperial in that Borough on Tuesday evening, Oct. 22. Mrs. Mary G. Spooner presiding. At the business meeting, which preceded the festivities, reports were presented by the various officers showing a gratifying increase in membership since the last meeting, and in the financial resources of the chapter. Ida I. Ackerman, corresponding secretary, and A. J. Burton, treasurer, read interesting letters from absent members, and other officers reported upon the promising condition of the fund for the hospital and other enterprises in contemplation. Mrs. Spooner brought the greetings of the National Council as its first vice-president, and received the welcome which always attests the loyalty of the chapter to its own honored and efficient leader.

Sam Morris was elected vice-president in place of T. E. Raine, whose business obligations have necessitated his much regretted resignation. The evening's programme, under the able direction of Henry G. Bombard, included piano solo, Amy Reinhardt; violin solo, Mrs. Gerken; readings, Nellie Van Cott; song and dance, Edith Sweeney; banjo selections, Minnie Dorion; recitation, Miss Roberts; tenor solo, Mr. Gannon; Duet, by well-known Brooklyn talent; monologues, etc., Miss Haber, from San Francisco and Los Angeles theatres; and Ullie Ackerson, whose original and inspiring paper on "Optimism and Good Cheer," was heartily appreciated. Others who spoke were Rev. W. E. L. Ward, representing the chaplains, and Charles T. Catlin, who presented an earnest appeal for the recognition and support by the public of the principles and good work of the A. C. A.; also giving, by request, the recitation, "Squire's Last Ride."

NEW THEATRES FOR HARRISBURG, PA.

The Arthur C. Young Amusement Company, of Harrisburg, Pa., just organized, is now the sole lessee of Chestnut Street Hall and Chestnut Street Auditorium, a dual place of amusement in Harrisburg. The Chestnut Street Auditorium is now being reconstructed at a cost of \$24,000, and will be thoroughly remodeled for up to date amusement purposes. The new place will be to Harrisburg what Madison Square Garden is to New York City. The building will comprise a number of features which will include a roller skating rink, winter zoo, winter circus and special attention will be given for carnival purposes and pure food exhibitions. Chestnut Street Hall will be admirably adapted for a popular price family theatre, for which the city has been clamoring for a long time.

A. C. Young has just closed a lease on the foregoing valuable properties for a long term of years and will consider propositions from responsible parties to do business, either subletting, sharing or on a rental basis. Harrisburg has a population of 50,000, while the trolley cars reach fully 40,000 more.

BERTHA KALICH IN A NEW PLAY.

Harrison Grey Fiske has temporarily withdrawn his production of Percy Mackaye's poetic tragedy, Sappho and Phaon, and yesterday began rehearsal of a play which he has held in reserve for Bertha Kalich for more than two years. This drama, an elaborate production of which is already complete, will be used by Madame Kalich on the tour already booked for her, beginning at Pittsburgh on Nov. 18. Mr. Fiske says that he has no intention of abandoning Sappho and Phaon, which has had no adequate opportunity in New York, owing to the peculiar criticism to which it has been subjected by the dramatic writers for the press in that city. He proposes late in the Spring to put on Sappho and Phaon in Chicago and other Western cities, where, from experience, he is certain this drama, like other plays of the higher class, will receive full recognition at the hands of critics and the public.

NEW THEATRE FOR TIMES SQUARE.

Plans have been filed by the Dillingham Theatre Company for a new playhouse to be erected at Forty-sixth Street and Broadway, New York City. The new theatre will be known as the Gayety, and it is to be devoted entirely to musical comedy and light opera. The company is incorporated at Albany, N. Y., with \$500,000 capital. Charles Dillingham subscribes to \$55,000 of the stock and Howard Gould is down for \$54,000.

THEATREGOERS' CLUB MEETS.

The Theatregoers' Club held its first meeting of the season Sunday night at the club rooms, Seventy-second Street and Broadway. Edna May Spooner was the guest of honor, and assisted in the entertainment. Mrs. Mary Gibbs Spooner was also present and made a short speech. A one-act play, entitled The Mannequins, by Louis Ballet, was given by May Nevada and Algonon Eden. Songs and recitations were given by members of the club.

PROMINENT REPERTOIRE MANAGERS.



HARRY A. MARCH.

"You ask me how I broke into the stock company business," writes Harry A. March, president and general manager of the Popular Amusement Company, of Canton, Ohio, which presents the American Stock Company through the best week-end time of the Middle West. "Well, it was a peculiar entrance. I was for five years a dramatic critic in Washington, D. C., where I was associated with such men as Channing Pollock, Will A. Page, Paul Wiltach, Fred Schrader and Allen Albert. I was also press agent for Harry Rapley's houses, the New National and the Academy of Music. This gave me a knowledge of theatrical affairs front and back. It also gave me a firm friendship for Thomas H. Shea, who has proven the patron saint of my enterprise. When I returned to Canton to practice the profession of medicine, I continued in touch with theatrical affairs. Four of the six children in our family are physicians—and I was astounded when another brother, a dentist, decided to embark in the medicine show business. To prevent this, I told him if he would invest his capital and effort in a high-class stock company I would go in with him. He assented, and this 'borned' the American Stock company. Mr. Shea, ever my good friend, let me have several plays which he had outgrown, and we conducted our business along the lines which made him prosperous and permitted him to graduate into his present sphere, and which is putting Kirk Brown and Kathryn Farnell higher up the path. We give adequate productions of good plays, have real actors and actresses, and make them do real acting. The success of our venture out here where high-class stock had been so little known I attribute to my fortune in securing men of ability to look after the details of my enterprise, Mr. Harry Tosta, my stage director, and Mr. Arthur Herbst, my manager, pulling us through some right small holes our first stormy season. I continue my professional work in Canton, and occasionally meet old-time friends of the dramatic profession, and am always eager to see others who pass this way through this best of Ohio one-night stands."

REPERTOIRE NOTES.

Earl Burgess, of Burgess and Himmelsheim, asks Tom Mixon to clear up a misunderstanding which, he thinks, may exist in reference to his business relations with Tommy Shearer in 1903. Tom Mixon in its issue of Sept. 28 stated that in 1903 Earl Burgess "formed a partnership with Tommy Shearer." In Tom Mixon of Oct. 19 Tommy Shearer made a statement that Mr. Burgess was his manager, and that he never had a partner at any time. Mr. Burgess now explains that this apparent discrepancy is merely an honest difference of opinion as to what constitutes a partnership. "At the time referred to," said Mr. Burgess, "my arrangement with Mr. Shearer was that I was to receive a certain portion of the profits of the company as my share, although I did not invest anything but my services. This gave me a working interest in the company, and if that isn't a partnership, what is? However, my relations with Tommy Shearer have always been so pleasant that I would dislike very much to see this difference of opinion lead to any ill feeling between us."

William M. Smith, business manager of the Gertrude Ewing company, states that Miss Ewing and her company are enjoying a most prosperous season. They have been out twelve weeks, having just finished ten weeks of fair dates, the most of which records were broken and all offered for next season. This is being followed with five weeks of first money contracts, after which the company will play the Southern city time.

The Hillman Ideal Stock company playing in the West is doing an excellent business. At Concordia, Kan., the house was sold out four nights of the week's engagement.

Burgess and Himmelsheim have arranged to put a permanent stock company in the Empire Theatre, San Antonio, Texas.

Matthew Kohler has joined the Earl Burgess company, A. H. Graybill, manager.

The Hutton-Ballie Stock company playing repertoire through the South, reports good business. Following are the bills: The Power of Friendship, Lost to the World, Queen of the White Slaves, The Little Princess, Down the Trail, Three of a Kind and Why She Was Sacrificed.

The Frankie Carpenter company includes Frankie Carpenter, Jere Grady, Amy West, Thomas B. Dunn, Charles Neumann, W. J. Clark, James A. Donnelly, Emma Warren, James S. Garside, Virginia Vail, Paul Webster, Henry Mason, P. G. Matkin, Billy Rhodes, Henry Soucy, J. J. Connor, and E. L. Davenport, business manager. Tour began at Taunton, Mass., on Oct. 21.

The roster of In Missouri, with Younger Boys, includes the following: Austin and Cole, proprietors; A. A. Jack, manager; W. F. Dorin, advance agent; L. R. Cole, treasurer; Alvin Wychoff, stage manager; Arthur Honer, musical director; Al Myers, band leader; A. A. Jack, L. R. Cole, Alvin Wychoff, Arthur Honer, Al Myers, Dal Hawkins, Carl Kohlman, Charles Worrell, Al Dorin, Murray Davis, Harry Day, Red Stoffel, Wheeler McCabe, Fred Boone, Jack Gardner, Edward Wychoff, Bob Burns, Ada Maunstin, Ethel Austin, Jesse Wychoff, Ned Dallas, George Jasson, Perry Nelson. The tour began at Grand Rapids, Mich., May 11, 1907.

RAYMOND HITCHCOCK ARRESTED.

Raymond Hitchcock was arrested yesterday afternoon in the Criminal Courts Building on a serious charge brought by Superintendent Thomas Moore, of the Children's Society. He was released pending a hearing.

GOSSIP OF THE TOWN.

W. F. Huntington, last season with Under Southern Skies, was married at Plattsburg, N. Y., on Oct. 18, to Della B. Peiky, non-professional.

Robert C. McCulloch, representing Lablor and Company, has gone to London to complete arrangements with Mrs. Patrick Campbell for her American tour. Mrs. Campbell is finding some difficulty in settling her affairs in England so she can come to this country. Mr. McCulloch will return on the Lusitania next week.

Miquette, an English adaptation of Miquette et le Miroir, by Cosmo Gordon Lennox, was produced in London Oct. 26, with Pauline Chase as star. The piece was unfavorably received.

Selma Herman's mother, Mrs. N. Herman, has been seriously ill at her daughter's apartments at Hotel St. Margaret. Miss Herman is with her mother.

Sophie Erlanger, sister of Abraham L. Erlanger, and Max Gottlieb, a wealthy commission merchant, were married last night, Oct. 25, at the home of the bride's brother, in West End Avenue.

Edward King, drummer in the orchestra at Wallack's Theatre, celebrated his sixtieth birthday by witnessing the play at Wallack's from a box last night. It was the first time he had seen a play in that house since he joined the orchestra.

A bazaar for the benefit of the Home for Destitute and Crippled Children will be given at the Waldorf-Astoria on Nov. 8, afternoon and evening. Prominent actresses will assist at the booths.

Harry Conner began his starring tour in Mary's Lamb last Monday night, Oct. 28, at the Walnut Street Theatre in Philadelphia. Mary's Lamb goes to the Broadway Theatre, in Brooklyn, for the week beginning Nov. 11.

Harry Beresford in a road production of The Other House, opened in Hagerstown, Md., on Oct. 28. A company organized to play Lena Rivers in the South opened at Red Bank, N. J., on Oct. 24. Both are under the management of C. H. Packard, who is also making preparations to send out a Sherlock Holmes company, with Ramsey Wallace as the star.

Harry Webber in his protean comedy, Nip and Tuck, opened his season on Oct. 12 at South Bethlehem, Pa. The play was received with all its old-time favor. The tour is under the direction of the Satter Amusement Company. The roster is as follows: Harry Webber, Charles Osborne, Harry Webber, Jr., Robert Crawford, Claude Seixas, E. J. Hilliard, Dorothy Lewis, Cleo Newell, Blanche Marble, Queenie Marble, Charles Bradbury, advance representative. The attraction is booked until late in May.

Mene, an Eskimo, who came from the Arctic with Perry in 1896, is to be an usher at the Madison Square Theatre, when the house reopens next week.

Agents of the Gerry Society attempted to stop the dancing of La Noveta in The Hayden at the Knickerbocker Theatre last week. La Noveta's mother produced a birth certificate proving that the dancer was born in Providence seventeen years ago.

Hugo C. Voets, charged by Raymond Hitchcock with attempting to blackmail, was given a hearing in the West Side Court last Thursday, and held for the Grand Jury. His bail was fixed at \$2,500.

The Swan Club attended the performance of The Top of the World Saturday night, and after the performance presented a silver loving cup to Bailey and Austin.

William B. Mack has been engaged by Joe Weber to play David Wardfield's role in the burlesque of A Grand Army Man. Ernest Sampson has also been engaged for one of the principal characters.

J. C. Williamson, the Australian manager, arrived in New York on Oct. 21, on his way back to Australia. He will remain in New York until the last of the week.

IN BROOKLYN THEATRES.

San Bernard, in The Rich Mr. Hangnabstetter, is the added attraction at the Montauk Theatre. The play is full of humorous situations and the company supporting the star is a strong one. Next week, Blanche Walsh, in The Straight Road.

The fall of 1907 is seen this week at Teller's Broadway Theatre. Several weeks ago this attraction drew great crowds to the Montauk, and the indications are that this record will be repeated during its stay at the uptown house. Next week, Richard Carl in The Boy and the Girl.

The Earl and the Girl is presented this week at the Majestic Theatre. Alexander Clark plays the principal role effectively, and he is ably supported by Selma Hewitson, Clara Lane, Harry B. Lester, and Frank Lester. Next week, Joe Whitehead, in The Umpire.

At the Elgin Theatre Monday night, Marion Ballou made her debut as a star in The Little Girl, under the management of the Elgin Theatre. Miss Ballou, as the heroine, played a difficult role admirably, and won considerable applause. The supporting company is good, and the scenic equipment is very elaborate. Next week, The Slaves and the Slave.

At M. M. Will's returned this week to the Elgin a Lucky Dog at the Folly Theatre. A large and attractive chorus surrounds Mr. Will, and the songs are all well rendered. The company includes Hilda Clark, who leads the Red Haven Cadets. Next week, The Umpire.

The Shubert Theatre will be reopened Nov. 4, when Blanche Bates will be seen in The Girl of the Golden West, for one week.

At the Elgin Theatre, last Friday night, for the benefit of the Verdi School fund, the school is to be erected in the section known as "Little Italy," by the Children's Aid Society of New York.

The Underdog, starring by Cora Payton's Players, at the Lee Avenue Theatre, is doing in a very creditable manner. Minna Phillips, as the heroine, is seen to excellent advantage. It is one of the best parts she has had this season, and her work shows careful study. Louis Leon Clark and the rest of the company give good support. Next week, Sax Harbor.

Berny Gilmore, in Dublin Dan, the Irish Detective, is seen this week at Elmer's Theatre. Mr. Gilmore is very popular in this theatre, and his success earlier in the season at one of the downtown houses was very flattering. Monday night the theatre was crowded and judging from his reception, he has lost none of his popularity. Next week The Rocky Mountain Express.

The attraction this week at the Columbia Theatre is The Convict and the Girl. The play tells a very interesting story, and there is enough comedy introduced to keep the audience in good humor.

The Bantz-Bantley company, appearing this week at the Star Theatre, is one of the most popular burlesque companies that visit here. A crowded house every night is the rule, and the entertainment offered is always satisfactory. Judging from the audience, a satire on The Darling of the Gods is the principal sketch, and Sansone and Delida in acrobatic feats is the special feature of the bill.

Reddell and her London Belles are seen this week at Hyde and Belmont's Olympic Theatre. There are two very funny sketches on the bill, and an olio including Nat Haines, the black-face comedian, as a special feature; W. S. Campbell, James Wesley Mack, Woodford's educated animal, Harry Sawyer, United Four, and Martine.

The Bon Ton Extravaganza company entertains this week at the Gayety. The programme includes The Girl with the Red Mask, Sansone and Delida, and the Matzill Troupe.

VAUDEVILLE.

Marie Lloyd's popularity last week at the Orpheum induced the management to hold her over this week, and on Monday she offered several new songs, which were received with enthusiasm. Others on the bill are Peter P. Daffy in his new farce, Beatty a War Correspondent; Willie Parson, Middle Class and his Six Winning Wives; Fox and Clark, Raymond and Caverly, Stewart Stern, Miami Trio, and Howard's posies.

Clare Romaine, who made a hit several weeks ago at the Grand Opera House, is at the top of the bill again this week. R. G. Knowles is another important favorite, and he is very popular in this borough. The rest of the bill includes Leo Harrison, Louis Simon and Grace Gardner, Willy King, W. S. Harvey and company, Bellman and Moore, Dublin Reddy Troupe, and the Schenk Brothers. One of the best bills of the season at Keeney's is this week, with Mr. and Mrs. Sidney Drew and company in Billy's Tombstone as a headliner, then there is Mrs. Stuart Robson and company in The Last Mr. Willmots as an extra attraction, and other good features are Howell and Scott, Canard Reardon and her trained birds, Henry Brown, and Brown and Wright. The amateur performances Thursday night are always well attended.

The Gotham Bill is Ella Surber and company, Jack Newirth, Jell Redmond and company, Sampson and Douglas, Ray Cox, Marcella and Millay, Reams and Oana, and Dean and Irene.

FIFTEEN YEARS OF ECZEMA

Terrible Itching Prevented Sleep—Tore Bandages Away to Scratch—Got No Permanent Relief Until Cuticura Cured in Six Days

"I had eczema nearly fifteen years. The affected parts were my hands, arms, and legs. They were always itchy, and I could not keep from scratching them. I had to keep both hands bandaged all the time, and at times I would have to tear everything off my hands to scratch the skin. I could not rest or sleep. I had several physicians treat me, but they could not give me a permanent cure, nor even could they stop the itching. After using the Cuticura Soap, one box Cuticura Ointment, and two bottles Cuticura Resolvent for about six days the itching had ceased, and now the sores have disappeared, and I never felt better in my life than I do now. Edward Worrell, Band 30th U. S. Infantry, Fort Crook, Nebraska."

THE MANSFIELD PLAYS.

In estimating the property left by Richard Mansfield little note has been made of the stock rights to the plays in the great actor's repertoire. These rights are very valuable and will bring into the estate an annual income of many thousands of dollars. Arrangements have been made with Selwyn and Company, a firm of play brokers, to handle the following plays among the stock companies: Ivan the Terrible, Don Carlos, Dr. Jekyll and Mr. Hyde, The Misanthrope, The Merchant of Venice (Mansfield version), Friend Fritz, Julius Caesar, King Henry V (Mansfield version), Richard III, Peer Gynt, Napoleon, Nero, Don Juan, The Social Highwayman, The First Violin, Monsieur Lombray, Cyrano de Bergerac and A Gentleman Wait.

SAVAGE SINGERS OFF TO PARIS.

The American members of Henry W. Savage's Paris Prince of Plumes company sailed on the Bretagne last Saturday. The party included Marion Armstrong, Clara Tichenor, Virginia Sanford, Margaret La Pierre, Berkeley Perrin, Mabel Moyles, Petrie Stamford, and Olga Rolier. Madge Leasing, Fred Wright, and other players will go from London. The play will be produced at the Olympia on Nov. 25. Woodland will be given in Paris in the Spring, following a production at Leipzig in December. George Marion will sail to-day to stage the production.

SPECULATOR TROUBLES.

Two tickets sold by a speculator, Albert Beebe, were refused at the door of the New Amsterdam Theatre Saturday night and corners were torn off to prevent resale. The speculator refused to refund the money, and a lawyer, Walter Drew, entered into controversy with him. Both men were taken to the Night Court, where the magistrate ruled that the speculator must return the money to the purchaser, but expressed an adverse opinion regarding the mutilation of the tickets. He said if he were sitting in the daytime he would issue a warrant for the theatre management.

THE SHUBERTS MAY BUILD.

The Shuberts are considering the advisability of building a combined theatre and office building with a front on Forty-second Street and a stage entrance on Forty-third Street, between Broadway and Sixth Avenue. Jacob Shubert said nothing definite had been decided on, and that the proposed building is only a possibility as yet.

TO BUILD YIDDISH THEATRES.

Leopold Spachner, manager of the Kalich Theatre, is establishing a chain of Yiddish playhouses in all the large cities. Mr. Spachner says he has the backing of one of the largest realty companies in the country. Yiddish theatres have already been completed and will soon be opened in Baltimore and Philadelphia.

GRANVILLE BARKER COMING.

Granville Barker, the young English manager of the Vedrienne-Barker combination, formerly at the Theatre Theatre, London, expects to visit New York in December. He may be offered the directorship of the New Theatre when he arrives.

CUES.

November 6 has been set for the production of The Coming of Mrs. Patrick at the Madison Square Theatre. Laura Nelson Hall will play Mrs. Patrick and the supporting company will include Perla Landers, Elizabeth Stuart, Walter Thomas, Melville Stewart and J. L. Carhart.

Ola Humphrey, who will star in Australia under J. C. Williamson's management, arrived in New York Saturday on board the Campania. Miss Humphrey will leave Wednesday for Montreal, and then by way of the Canadian Pacific to Vancouver, sailing from that place Nov. 8. She will open in Sydney the Saturday before Christmas in The Scarlet Pimpernel.

The success which is attending the presentation of Two Islanders at the New Circle Theatre is, of course, largely due to the music, all of which was written by Felix Fiet, who is receiving many congratulations for his part in the production. The song, "Aren't You the Girl I Met at Sherry's?" mentioned specially in Tom Mixon's recent review, continues to be the leading hit.

Joe Weber announces that the first burlesque of the season at his house will be a travesty on The Grand Army Man, which will be put on on Saturday evening, Nov. 9. Several new players will be added to the company for this event.

OBITUARY.

Dr. Emil Stoenes, late manager of the Stoenes Opera company, Portland, Ore., died of blood poisoning at St. Vincent's Hospital, Portland, on Oct. 14. Dr. Stoenes was at one time manager of Knicker and Blis's New York City, also manager of the Great Western Vaudeville Association. Dr. Stoenes was forty-eight years old. He was buried with Masonic honors at Portland.

Calton Pact was taken ill at the Pennsylvania Railroad station, New York City, on Oct. 21. He was removed to his brother's home in New York City, where he died the same day. Mr. Pact recently played a character part in Pussycat.

Mrs. Anne Dugan, mother of Henry Dugan, died at her home in Central Falls, R. I., on Oct. 22. Interment was at St. Patrick's Cemetery, Valley Falls, on Oct. 18.

James F. McMahon, proprietor of the restaurant at 423 Sixth Avenue, patronized by old-time actors, died in Corona, L. I., on Oct. 24. He was fifty years old.

BORN.

NEVINE.—A son to Mr. and Mrs. R. A. Nevine, at Amarillo, Tex., on Oct. 20.

Barricad.

GOTTILIEB-ERLANGER.—Max Gottlieb and Sophie Erlanger, at New York City, on Oct. 22.

HUFFINGTON-PELKEY.—W. F. Huffington and Della B. Peiky, at Plattsburg, N. Y., on Oct. 18.

MUDGE-RELFORT.—At Brooklyn, N. Y., on Oct. 24. R. C. Mudge, president of the White Hats, and May Relfort, of London, England.

FERRIN-KRYER.—At Albany, N. Y., on Oct. 20. Oscar J. Ferrin and Anna K. Kryer.

PORT-VAN NORMAN.—Gay Bates Port and Jennie Van Norman (Jane Payton) in September.

Died.

FACT.—Calton Pact, at New York City, on Oct. 21.

SAN FRANCISCO.

Oiga Nethersole—Supers in The Pit Strike—Gadski in Concert—Notes.

The second week of the Nethersole engagement at the Van Ness Theatre, San Francisco, has been a most successful one. The company, consisting of Oiga Nethersole, her husband, and a large number of talented artists, have been well received by the audience. The play, "The Pit Strike," is a powerful drama that has been well received by the audience. The company, consisting of Oiga Nethersole, her husband, and a large number of talented artists, have been well received by the audience. The play, "The Pit Strike," is a powerful drama that has been well received by the audience.

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KANSAS CITY.

Continued Efforts to Close Theatres on Sunday—Fritzel Scheff—The End of the Trail.

The effort of Judge William H. Wallace, of the Criminal Court of 23rd St., to close the theatres and all amusement places on Sunday, although not successful as yet, may prove so in the course of a week or two. Police were in every theatre when they opened Oct. 26, and several from the managers of the houses the names of players, musicians, managers, ticket sellers, ushers and all employees connected in any way with the theatre. This with other evidence is to be submitted to the Grand Jury. The question is will the members of the theatrical co., who appeared in the Kansas City theatres on the above date be indicted by the Grand Jury. The managers are prepared to give reasonable bonds for the members of their respective co. if arrests are made. No indictments are expected before Thursday and possibly later. The theatre managers are, of course, doing everything in their power to prevent the closing, but the outcome seems very doubtful, to say the least at this writing, and if anything comes of it, the balance is in favor of Judge Wallace and the law.

LOS ANGELES.
Grand Opera—Salome Jane—Good Comedy at the Belasco.

At the Auditorium the Milan Grand Opera co. are giving splendid opera and pleasing the vast audience, their bill for this week being La Boheme, Il Trovatore, and Rigoletto, and I doubt if Rigoletto has ever been sung better in this town. Monday and Wednesday, Oct. 21, 23, La Traviata; 22, Il Trovatore. House and his band will be heard 25, 26; advance sale of seats good.

Manon Opera House opened 13 with Salome Jane for a week. Jessie Lott in the title role, with just a fair support. The Stronger Sex 21-23. The Isle of Sodor 24-26.

MINNEAPOLIS.
Forty-five Minutes from Broadway Pleases—Anita, the Singing Girl—Stock Company Offerings.

The first half of the week, 20-22, the Metropolitan presented Forty-five Minutes from Broadway, and it drew capacity houses. As an entertainment the attraction was excellent. The latter part of the week, 24-26, Sarah Truax, starring in The Spider's Web, will be the attraction.

MILWAUKEE.

A Knight for a Day—Emma Calve in Concert—Caught in a Wreck.

A Knight for a Day, a musical comedy, closed a short engagement at the DuSable Oct. 26 to a large house, and will continue for two nights, closing 28. The chorus and stage settings contribute a large share to the success of the production, although the leading players are not of the highest caliber. Emma Calve, the leading soprano, and her work is very clever. The costumes are very gorgeous. Joseph Clander and his orchestra received a warm reception upon their return to the theatre. James T. Powers in Bill, the comedian, will follow on 29 by Eddie Fay in The Orphan for a week's engagement.

The play, "The Orphan," is a powerful drama that has been well received by the audience. The company, consisting of Oiga Nethersole, her husband, and a large number of talented artists, have been well received by the audience. The play, "The Orphan," is a powerful drama that has been well received by the audience.

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SEATTLE.

Channing Pollock's Play Well Received—A Message from Mars—Stock Companies—Notes.

In the Bishop's Carriage Oct. 13-19 was the attraction at the Grand, drawing large houses and affording the same satisfaction that it gave when presented last fall. The play, "The Bishop's Carriage," is a powerful drama that has been well received by the audience. The company, consisting of Oiga Nethersole, her husband, and a large number of talented artists, have been well received by the audience. The play, "The Bishop's Carriage," is a powerful drama that has been well received by the audience.

SALT LAKE CITY.

Maudie Fealy Enthusiastically Received—The Yankee Regent—Other Attractions.

The Salt Lake Theatre had two attractions during the week, both of which were widely different, are considered of the light-weight variety. The first was the comic opera, The Yankee Regent, and the other was Maudie Fealy in The Stronger Sex. The Yankee Regent proved to be a sort of second attraction, with everything working well, but here, nothing much to work on. Some of the people in it are very good. Toby Lyons (a second edition of Eddie Ford) was very funny. John Collins and Walter Smith did good work as the army and navy. O. L. Jeanson and Frank Woolley, Elsie Ralston and Clara Berger were worthy of mention. Maudie Fealy, surrounded by an ideal co., presented The Stronger Sex to very good business, drawn more by Miss Fealy than the excellence of the play.

The play, "The Orphan," is a powerful drama that has been well received by the audience. The company, consisting of Oiga Nethersole, her husband, and a large number of talented artists, have been well received by the audience. The play, "The Orphan," is a powerful drama that has been well received by the audience.

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SPRINGFIELD, MASS.
The Success of Coming Thro' the Rye—The Follies of 1907—The Vaudeville Situation.

Coming Thro' the Rye packed the Court Square again Oct. 18, the seventh time in ten months. It has the musical comedy record here. Frank Lator and the rest of the merry co. were as lively as ever. The Follies of 1907 surprised and delighted two good audiences 25. Such a stately performance has not been seen here for many a day. The particular stars, Milla Dade, Nora Bayes, and Ricki and Watson, were always entertaining, but every one else had a lively helping hand. The Red Mill was given its first showing in Springfield 24, 25. The co. headed by Cookley and McBride, the original, but it served, and the operators of the opera house. Coming are Dustin Farnum in The Ranger in The Man on the Box 30, Carlotta Nelson in The Three of Us 31.

R. bond and the meeting of Poll prices has improved business at the Nelson.

EDWIN DWIGHT.

TOLEDO.
The Blue Moon—E. M. Holland Responds to a Curtain Call—Other Attractions.

James T. Powers was again seen in The Blue Moon at the Valentine Oct. 18, 19, making the third time this opera has been here within the year. Mr. Powers and Clara Palmer are still the biggest part of the play, although the co. was large and competent. Good houses prevailed. E. M. Holland in The House of a Thousand Candles was greeted by a full house 22. The place is somewhat of a disappointment and nothing but superb acting saved it. Mr. Holland's Rains was the same quiet, finished bit of work which can always be expected from this sterling actor. He was forced into a curtain speech after the third act, in which he thanked the audience for their kindly appreciation.

IDA BURT/LAURENCE
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CLEVELAND

George M. Cohan—The Vaughan Glasser Company
—Carlton Macey a Delighted Old Man

shows, but in a message through the vigorous personality of Manager Billy Froster, who could stir up animation in even the Sphinx.

JOSEPH RUSSELL HAGUE.

Louisville players had their first opportunity of seeing Ross Stahl in The Chorus Lady Monday, Oct. 21, when the original cast, including Alice Leigh, Amy Lee, Maudie Knowlton, Amy Lesser, Claire Lane, Helen Hilton, Anne Ives, Margaret Wheeler, Carolyn Green, Wilfred Lucas, Francis Burns, Glib...

Rhine, Gerrit Campbell, Thomas McGuire and Frederic Schickel opened a three-night and matinee engagement at Macquary's. Business was good the latter half of the week when Mary Mannering in *Glorious Betty* was the attraction, and the attendance was large. The Grand Opera house had a successful engagement of two nights at this house 28-29. Ramay Morris' rural drama, *Under Suspicion*, made a big hit at the Mammie week of 21, drawing large crowds. The offering for week of 23 at this house was *For the Cause*. The Grand Opera house had a successful week of 25 Charles F. Blaney presented a capable one, headed by Katherine Roth, in *Parted on Her Bridal Tour*. The *Mysterious Stranger* is under-

The Coliseum is doing a splendid business with a Hating Rink Carnival. This modern amusement place is well managed and deserves its success.

The date for the concert rendering of Faust was changed to 26. It will be given at Macaulay's with a large chorus, and with Eileen Von Home in the tenor part. E. Gratz Cox, of the Musical Club, will be the conductor.

E. W. Oppenheimer, general manager of the Amer-

The Musical Art Club announces as engaged for its season 1907-1908 Madame Schuman-Heink, David Bispham, the Korbel Quartette, and other similar

The season is progressing satisfactorily at Hopkins. As a matter of fact, the management is considering an advance in ticket prices, although this has not been finally decided upon.

CHARLES D. CLARK.

PROVIDENCE.

Tom Wise and Truly Shattuck Score—The Cowboy and the Squaw—Interesting Items.

OMAHA.

**The Prince Chap—Advanced Vaudeville—Arizona
Welcome—Other Attractions.**

At the Boyd The Prince Chap Oct. 20-22 opened to a good Sunday night house, and was well received. Dockstader's Minstrel 24, 25. Fritz Schaff 20, 22. Advanced Vandeville week of 27.
 Arizona was the welcome attraction of the Krew 17-19, being presented by a good co. and was followed by The Volunteer Organist, which opened to almost capacity 20. This play is always well received in Omaha, and the present production was an exception to the rule. When We Were Boys 21-22. McFadden's Flute 24-26. David Higgins 27-30. The Kid of the Trail 31.
 J. R. HINGWALL.

—————
MATTERS OF FACT.
 —————

Walter Coleman is successfully appearing in The Vendetta, playing the roles of Imperetti and Pieta. He

Charles F. Ward, who has been identified with several well-known attractions as leading man, has scored a success in the principal male role of Jack Waters in Winnett's New York Day by Day.

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born, N. C., Oct. 20, Goldsboro 30, Newburn 31, Wilmington, Nov. 1, Darlington, S. C., 2, Florence 4, Sumter 4, Columbus 4, Charleston 7, Savannah 8, Augusta 9.

REFLECTIONS FROM THE HEARTH (P. R. Carls, mgr.): Newark, N. J., Oct. 20-Nov. 2, Freehold 4, Mt. Holly 5, West Chester, Pa., 6, Coatesville 7, Williamsport 8.

ROBSON, ELEANOR (Lichter and Co., mgrs.): Detroit, Mich., 20-30, Toledo, O., 31, Columbus Nov. 1, 2.

RUSSELL, LILLIAN (Joseph Burke, mgr.): Youngstown, O., Oct. 20, Akron 20, Canton 31, Toledo Nov. 1, 2.

SALOMY JANE (Lichter and Co., mgrs.): Salt Lake, U. S., Oct. 20-25, Denver, Colo., Nov. 4-9.

SATISFACTION, JOSEPH (Billy the Kid; William Wood, mgr.): Perth Amboy, N. J., Oct. 20, Plainfield 30, Hoboken 31-Nov. 2.

SAVED FROM THE SLAVERS (P. R. Carls, mgr.): Clinton, N. J., Oct. 20, Summerville 30, Bound Brook 31, Freehold Nov. 1, Perth Amboy 2, Mt. Holly 4, Plainfield 5, Westchester 6, Norristown 7.

SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Pittsburgh, Pa., Oct. 20-Nov. 2, McKeesport 3, Beaver Falls 4, Greengville 4, New Castle 5.

SHADOWS UNDER THE TREE (P. R. Carls, mgr.): Clearwater, Fla., Oct. 20, Tampa, Fla., Oct. 20-Nov. 2, Montreal 4-6.

S. PLUNKARD: McPherson, Kan., Oct. 20, Salina Nov. 4, Sterling 5, Newton 6, Eldora 7, Augusta 8, Winfield 9.

SINCE NELLIE WENT AWAY (A. H. Woods, mgr.): New York city Oct. 20-Nov. 2.

SIS IN NEW YORK (Eastern; Frank Hopkins, mgr.): Weymouth, Pa., Nov. 4, New Haven 5, Washington 6, Brownsville 7, Monacaahela 8, Chardonnay 9.

SIS IN NEW YORK (Western; Frank Hopkins, mgr.): Oxford, Cal., Nov. 1, Santa Paula 2, San Pedro 3, Ventura 4, Santa Barbara 5, Santa Maria 6, San Luis Obispo 7, Santa Monica 8, Santa Barbara 9.

SIS IN NEW YORK (Southern; Frank Hopkins, mgr.): Gaffney, S. C., Nov. 2, Concord 3, Halesburg 4, Graham 5, Tabor 6, Raleigh 7, Durham 8.

SKINNEER, OTIS (Horton, mgr.): Oct. 20, San Antonio 21, Austin 2, Waco 4, Dallas 5, 6, Gainesville 7, Ft. Worth 8, 9.

SOTHERN, E. H.: Columbus, O., Oct. 20, 28, Dayton 30, Indianapolis, Ind., 31-Nov. 2, Marion 4, Leavenworth 5, Ft. Wayne 6, Goshen 7, 8a, Bend 8, Grand Rapids, Mich., 9.

STALL, EDNA (Henry B. Harris, mgr.): New Orleans, La., Oct. 27-Nov. 2, Mobile, Ala., 4, 5, Montgomery 6, Birmingham 7, Columbia, Ga., 8, Macon 9.

STRONGHEART (W. G. Thistle, mgr.): Enid, Okla., Oct. 20, Ponca City 30, Blackwell 31.

SULLY, DANIEL: Corning, N. Y., Oct. 20, Waverly 21, Elmira 22, Rochester 23, Buffalo 24, Tonawanda 25, Cheektowick 26, Cheektowick 27, Cheektowick 28, Cheektowick 29, Cheektowick 30, Cheektowick 31, Cheektowick 32, Cheektowick 33, Cheektowick 34, Cheektowick 35, Cheektowick 36, Cheektowick 37, Cheektowick 38, Cheektowick 39, Cheektowick 40, Cheektowick 41, Cheektowick 42, Cheektowick 43, Cheektowick 44, Cheektowick 45, Cheektowick 46, Cheektowick 47, Cheektowick 48, Cheektowick 49, Cheektowick 50, Cheektowick 51, Cheektowick 52, Cheektowick 53, Cheektowick 54, Cheektowick 55, Cheektowick 56, Cheektowick 57, Cheektowick 58, Cheektowick 59, Cheektowick 60, Cheektowick 61, Cheektowick 62, Cheektowick 63, Cheektowick 64, Cheektowick 65, Cheektowick 66, Cheektowick 67, Cheektowick 68, Cheektowick 69, Cheektowick 70, Cheektowick 71, Cheektowick 72, Cheektowick 73, Cheektowick 74, Cheektowick 75, Cheektowick 76, Cheektowick 77, Cheektowick 78, Cheektowick 79, Cheektowick 80, Cheektowick 81, Cheektowick 82, Cheektowick 83, Cheektowick 84, Cheektowick 85, Cheektowick 86, Cheektowick 87, Cheektowick 88, Cheektowick 89, Cheektowick 90, Cheektowick 91, Cheektowick 92, Cheektowick 93, Cheektowick 94, Cheektowick 95, Cheektowick 96, Cheektowick 97, Cheektowick 98, Cheektowick 99, Cheektowick 100.

TAYLOR, ALBERT (Oscar V. Nix, mgr.): Denton, Tex., Oct. 20, Terrell 20, Cleburne 31-Nov. 2, Euola 4, 5, Cleburne 6, 7, Cleburne 8, Cleburne 9.

TELEGRAPH STATION 21 (Raper and Matthews, mgrs.): Carroll, Ia., Oct. 20, Boone 30, Newton 31, Marshalltown Nov. 1, State Center 2, Oskaloosa 4, Ottumwa 5, Edyville 6, Eldon 7, Keosauqua 8, Farmington 9.

TEMPER AND SUNSHINE (W. F. Mann, owner; Richard Chapman, mgr.): Breunberg, Wis., Oct. 20, New London 20, Waupun 21, Racine Nov. 1, 2, Beloit 3, Janesville 4, Watertown 5, Beloit 6, Beloit 7, Beloit 8, Beloit 9.

TEXAS (Broadhurst and Currie, mgrs.): Grand Rapids, Mich., Oct. 27-30, Ft. Wayne, Ind., 31.

THE ALASKAN (John Curt, mgr.): Spokane, Wash., Oct. 27-Nov. 2.

THE ARRIVAL OF KITTY (C. S. Williams, mgr.): Niles, O., Oct. 20, Dayton, Pa., 30, Warren 31, Greenville Nov. 1, Sharon 2, Franklin 3, Elkhart, O., 5, Newark 6, Tiffin 7, Barboursville 8, Mansfield 9.

THE BANKER'S CHILD (Harry Shannon, mgr.): New Orleans, O., Oct. 20, Greenfield 30, Mt. Sterling 31, Jeffersonville Nov. 1, Mechanicsburg 2, West Liberty 4, Kanton 5, Marysville 6, Louisville 7.

THE BANKER, THE THIEF AND THE GIRL (Mittenthal Bros., mgrs.): Yonkers, N. Y., Oct. 20-30, Cheeset 31.

THE BELLE OF JAPAN (C. Harris Eldon, mgr.): Greenfield, Mo., Oct. 20, Le Mar 30, Webb City 31, Carthage Nov. 1, Neosho 2, Parsons, Kan., 3, Co. Independence 4, Independence 5, Cherryvale 6, Jola 7.

THE CARD KING OF THE COAST (Vance and Sullivan, mgrs.): St. Chicago, Ill., Oct. 20-Nov. 2, Chicago 3-9.

THE CHOIR SINGER (Eastern; H. G. Hocky, mgr.): Pittsburgh, Pa., Oct. 20, Brattleboro, Vt., 30, Telford, Pa., 31.

THE CHOIR SINGER (Western; Al. H. Hagen, mgr.): Melad, Ind., Oct. 20, Brighton, U. S., Oct. 20, Park City Nov. 1, Provo 2, Salt Lake 3, Grand Jet, Colo., 7, Aspen 8, Glenwood Springs 9.

THE COLLEGE WIDOW (Henry W. Savage, mgr.): Helena, Mont., Oct. 20, Anaconda 20, Butte 21.

THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Cheeset, N. Y., Oct. 20, Oneonta 20, Rochester 21.

THE CONVICT AND THE GIRL (Mittenthal Bros. Amuse. Co., mgrs.): Brooklyn, N. Y., Oct. 20-Nov. 2, Trenton, N. J., 4-6.

THE COUNTY CHAIRMEN (Marr S. Nathan, mgr.): Ft. Collins, Colo., Oct. 20, Boulder 30, Victor 31, Colorado Springs Nov. 1, Canyon City 2, Pueblo 3, Rocky Ford 4, N. Junta 5, Hutchinson, Kan., 7, Newton 8, Independence 9.

THE COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): Holyoke, Mass., Oct. 20-30, Springfield 31-Nov. 2, Boston 4-6.

THE COWBOY GIRL (G. A. White, mgr.): Detroit, Mich., Oct. 27-Nov. 2, Cleveland, O., 4-6.

THE COW PUNCHER (Western; W. F. Mann, owner; Edwin Percival, mgr.): Dallas, Tex., Oct. 20, Corvallis 31, Independence Nov. 1, Albany 2, Oregon City 3, Salem 4, Vancouver, Wash., 6, The Dalles, Ore., 7, La Grande 8, Union 9.

THE DUEL (Wm. K. Sparks, mgr.): Pittsford, Pa., Oct. 20, Berwick 30, Hamilton 31, Shenandoah Nov. 1, Lebanon 2, Reading 4, Atlantic City, N. J., 5, 6, Trenton 7, West Chester, Pa., 8, Lancaster 9.

THE FLOWER OF THE RANCH: Wausau, Wis., Oct. 20, Green Bay 30, Fond du Lac 31, Beloit Nov. 1, Janesville 2, Kenosha 3, Danville, Ill., 4, Springfield 5, Lincoln 6, Decatur 7, Champaign 8, Mattoon 9.

THE FOUR CORNERS OF THE EARTH (Kilmt and Gamble Amuse. Co., group; Daniel Reed, mgr.): Baltimore, Md., Oct. 20-Nov. 2, Paterson, N. J., 4-6, Bayonne 7-9.

THE GIRL OF EAGLE RANCH: Philadelphia, Pa., Oct. 20-Nov. 2.

THE GIRL OF THE GOLDEN WEST (David Basano, mgr.): Mahanoy City, Pa., Oct. 20, Mt. Carthage 30, Sunbury 31, Williamsport Nov. 1, Wellsboro 2, Gettysburg 4, Coudersport 5, Wellsville, N. Y., 6, Warsaw 7.

THE GIRL OF THE SUNNY SOUTH (J. W. Hartman, mgr.): Curlew, O., Oct. 20, Brookville 30, Newcomerstown 31, Uhrichsville Nov. 1, Canton 2, Massillon 4, Loud 5, Chicago 6, Nevada 7, Findlay 9.

THE GREAT DIVIDE (Leo Schubert: New York city Oct. 20-Ind. 31.

THE GREAT EASTERN WESTERN (Kilmt and Gamble, Amuse. Co., group; John Berner, mgr.): Cleveland, O., Oct. 27-Nov. 2, Wheeling, W. Va., 3-4, McKeesport, Pa., 7-9.

THE GREAT EASTERN WESTERN: Le Conte, Fisher and Isham, mgrs.: Savannah, Ga., Oct. 20, Brunswick 30, Waycross 31, Jacksonville, Fla., Nov. 1, Valdosta, Ga., 2, Fitzgerald 4, Cordeiro 5, Macon 6, Milledgeville 7, Augusta 8, Athens 9.

THE HOLY CITY (Western; Le Conte and Fisher, mgrs.): Dayton, Wash., Oct. 20, Colfax 30, Lewistown, Ida., Nov. 1, Moscow 2, Wardner 4, Wallace 5, Harrison 6, Coeur d'Alene 7, Spokane 8, 9.

THE HOODLUM GIRL: Henderson, N. C., Oct. 20, Durham 30, Goldsboro 31, Wilson, Nov. 1, Rocky Mt. 2, Tarboro 4, Raleigh 5, Florence, S. C., 7, Darlington 8, Columbia 9.

THE KERRY GOW (H. F. Franklin, mgr.): Marshfield, Ia., Oct. 20, Grinnell 30, Des Moines Nov. 1,

[illegible]

Cincinnati, O., Oct. 27-Nov. 2.
WORLD BEATERS (J. Herbert Mack, mgr.): Kansas
City, Mo., Oct. 28-Nov. 2.

YANKEE DOODLE GIRLS (T. W. Dickinson, mgr.)
St. Paul, Minn., Oct. 27-Nov. 2.

CIRCUSES.

HAGENBECK AND WALLACE's: Waycross, Ga.
Oct. 29, Savannah 30, Charleston, S. C., 31, Sumter
Nov. 1, 2.

MACKEY'S EUROPEAN CIRCUS (Andrew Mackay,
mgr.): Chicago, Ill., June 15-indefinite.

RINGLING BROS.: Clarksville, Tenn., Oct. 29.

SELLON-FLOTO's: Clearendo, Tex., Oct. 29, Here-
ford 30.

SPARKS, JOHN H.: Red Springs, N. C., Oct. 29,
Dillon, S. C., 30.

MISCELLANEOUS.

BOSTOCK'S ANIMAL SHOW (Frank C. Boston,
mgr.): Norfolk, Va., indefinite.

CHICAGO LADIES' ORCHESTRA (D. H. Hadernann,
mgr.): Springfield, Ill., Oct. 28-Nov. 2, Bloomington
4-9.

FAUNT LIFEORAMA (Emil Gizon, mgr.): Allenton,
Ill., Oct. 28-30, Belmond 31-Nov. 2, Webster CH
4-9.

FLINT, MR. AND MRS. HERBERT L. (H. L. Flint,
mgr.): Quincy, Ill., Oct. 28-Nov. 2, Burlington, Ia.
4-9.

FREEMAN'S AMUSE. CO. (D. W. Freeman, mgr.):
Fort Kent, Me., Oct. 29-31.

HUNTLEY ENTERTAINERS (Ben A. Huntley, mgr.)
Chetek, Wis., Oct. 28-30, Spooner 31-Nov. 2.

KELLA AND THURSTON: Detroit, Mich., Oct. 28-
30.

KILTIE'S BAND (T. P. J. Powers, mgr.): La Comb

(Continued on page 19.)



THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

FOREIGN ARTISTS MAKE DEBUTS AND NATIVE PLAYERS OFFER NOVELTIES.

Alec Hurley and Company, Lewis and Green, Max Duffek, Murray Sisters, Eva Taylor and Company, Vinnie Henshaw and Company, Teed and Lazelle, Gertrella, and the Clover Trio Offer Novelties.

The following new acts were seen in the local theatres last week:

A Nonsensical Skit.

Vinnie Henshaw, who has at various times in the past shown some talent as a character delineator, was the headliner at Pastor's, offering a new skit by Edward Locke called *Lazy Lou's Vacation*. The scene is a theatre dressing room in which two subordinates, members of a trio, are making up. Miss Henshaw enters as a scrub-woman, and is immediately pressed into service to take the place of the missing serio-comic. She is dressed up in a black costume and hat by the others and then starts to rehearse. The rest of the act is a sort of monologue for Miss Henshaw, who is supposed to "cut up" to her hearer's content. The finish, in which Miss Henshaw makes frantic efforts to recite a little poem, is the only really funny thing in the act. It will need a great deal of rewriting and fixing up before it is acceptable. That Miss Henshaw is clever there is no doubt, but even clever people need good material. Josie Melville, Martha Adams and Frank Van make up the supporting company.

Two Bright Comedians.

Lewis and Green are a pair of unusually clever men who were on early in the bill at the 125th Street Theatre. One of them comes on alone and sings a song that establishes friendly relations at once. His partner, who is "planted" in an aisle seat in the orchestra, applauds vigorously and makes some comments in Swedish dialect. The man on the stage speaks to him, and they have a "give and take" dialogue that contains a good many funny lines. Most of the people in the audience are fooled, as the man in the orchestra seat acts very naturally. He finally goes up on the stage and the drop is raised, showing the interior of a restaurant. The signs on the walls are so cleverly worded that the dialogue has to be stopped for a minute to allow the spectators to laugh their fill. They finish with a topical song that is fairly good. The act opens and closes in one, and is one of the best of its class seen here this season.

A Musical Contortionist.

Max Duffek, who does an act unlike any seen in New York heretofore, was the opening number at the Twenty-Third Street. He is billed as a musical contortionist, and combines some skill as an instrumentalist with ability as a bender. He begins by standing in a curve and performing a clarinet solo, reading his music upside down. His next trick consists in playing a violin solo while going through a series of slow contortions. He also balances himself upon his chest on top of a bass drum, while he plays the trombone and the drum at the same time. The climax of the act is the feat of playing a cornet solo while a stage hand stands upon his upturned chest. The act is freakish, but has the excuse of novelty.

A Collection of Costers.

Alec Hurley, the English coster comedian, made his American debut at the Colonial. Mr. Hurley opened in one and sang two songs that made a very slight impression. The drop was then raised, showing a dingy interior, with tables, at which were seated a collection of roistering costers. Mr. Hurley entered and was made chairman of the meeting. Several of the costers attempted to sing and dance, and the affair was slightly enlivened by some fights. A song by a flower girl added to the gloom. The act is called *The Coster's Concert* and is a tame entertainment.

Fairly Good Comedy Act.

Teed and Lazelle made a fair impression at Pastor's in a sketch called *Delmonico's Upside Down*. The scene is laid in a restaurant, with Mr. Teed as a Dutch waiter. His dialect is extremely good and he reads his lines in a natural and unforced way. Miss Lazelle is a customer, and the usual humor is extracted from the usual conversation between guest and waiter, including the good old reliable stock reply to the effect that if the dishes called for were in the place the boss would eat them himself. The act pleased the Pastorites immensely, and Teed and Lazelle can be sure of return engagements.

A Pleading Sister Turn.

The Murray Sisters were in the bill at the Union Square. They open with a duet, followed by two solos, giving time for each to change her costume, and wind up with a duet. One of them sings a topical song called "That's How the Secret Got Out," or something like that, but without much animation, and the other renders "Dreaming" in a dreamy way. Taken as a whole, the turn is rather pleasing and will pass muster on almost any bill. The costumes used in the opening song are not over-attractive, but the young women make up later by using dresses that are quite becoming.

Old Sketch Revived.

Chuma, the *Herald* prize play, was revived at the Union Square Theatre by Eva Taylor and company and renewed the good impression it made some years ago. The four characters were fairly well played, with the exception of that of the husband, which suffered somewhat in the hands of a very boisterous youth. In spite of this the cleverly written lines of the play carried it through to success. Miss Taylor gave a good performance and wore a very becoming gown.

A Singing Trio

The Clover Trio, in a sketch called *Two Sharps and a Flat*, were among the entertainers at Pastor's. The "sharps" were Lucille Clover and Sara Nordstrom, and the "flat" was Olin Cameron. There was a slight plot and some wofully and attempts at comedy. Several songs were also introduced, but the act lacks almost all the elements that count for success.

A European Trapezist.

Gertrella, a trapeze artist from Europe, made her debut at the Union Square, presenting a specialty that has some good points. She opens with a song and dance in subretrite costume, afterward changing to tights and going through a series of conventional tricks on the trapeze. It is an ordinary act, good as a time killer in the early part of a programme.

SINGER'S MURDERER CONVICTED.

W. H. Adsett was sentenced to death in Hong Kong, China, on Oct. 23 for the murder of Gertrude Dayton in a Hong Kong hotel on Aug. 4 last. Miss Dayton was a singer of Denver, who was traveling through the Orient with a concert company. Her family name is McKelvey, and her brother, J. W. McKelvey, is manager of the Star Electric Theatre in Denver.

THE KEITH AND PROCTOR THEATRES

Valerie Bergere, Rogers and Deely, Charlotte Parry and Georgia Laurence Head the Bills.

Union Square.

Valerie Bergere made an excellent headliner, and in *A Bowery Camille* scored an emphatic hit. Stella Mayhew returned to her single specialty, singing her songs imitatively. Billie Taylor was billed as assistant, but contented himself with presiding at the piano. Matthews and Ashley talked and sang and won many encores. The Five Madcaps rolled and rumbled as they alone can and enjoyed themselves as much as the people in front. Dale and O'Malley, B. Reinhold, Brooks and Jeannette, Norton and Paterson, Juggling Mathies, and Appale's animals were also in the programme. Eva Taylor and company, the Murray Sisters and Gertrella are reviewed in another column.

Twenty-third Street.

Rogers and Deely in Robinson Crusoe's Isle headed an entertaining bill. The new *Leaky* production is put on elaborately and contains many features that please the average audience. Gus Edwards' *Blonde Typewriter*, with Johnnie Stanley starred, present a very neat and fetching turn, with plenty of songs of a popular order. Charles B. Middleton and Leora Spillmeyer presented Mr. Middleton's thrilling and interesting playlet, *A Texas Wooten*, in which they are supported by an Indian actor named Wounded Buffalo, who appears by special arrangement with the United States Government. Smith and Campbell carried everything before them with their quaint, amusing and original conversation, which is always kept up to the times. Al H. Weston and Irene Young as *The Gadding Gossipers*; the Five Pirloccas, jugglers, and Ra Grannon were also on the bill. Max Duffek, whose act is reviewed elsewhere, is a newcomer.

Fifty-eighth Street.

Charlotte Parry and company in *The Coststock Mystery* scored a success. Miss Parry's versatility being greatly admired. McMahon's *Minstrel Maids* and *Watermelon Girls* headed by Alice Shrodes won immediate and pronounced favor. *Marcel's Living Pictures* were a special feature and their reappearance proved most welcome. Julius Tamm and stories and imitated famous actors successfully. Warren and Blanchard furnished plenty of good, lively fun and some singing. The Five Musical Spillers, Melville and Higgins, Keely Brothers and the pictures rounded out the bill.

125th Street.

Georgia Laurence and company played their first regular engagement in Clyde Fitch's sketch, *Miss McCobb, Manicurist*, which was given a trial at the American on Sunday, Oct. 13, and was reviewed in *The Mirror* at that time. A week of rehearsals improved the playlet in every way, and it scored a solid success. Maggie Cline, with McCloskey and other new songs, received a welcome that shook the rafters, and it is needless to say with applause that must have been heard at Eighth Avenue. Ned Wayburn's *Fantastic Phantoms*, headed by Hilarion and Rosalia Ceballos, was thoroughly enjoyed on account of its novelty. Alf Grant and Ethel Hoag, with a lot of new "whosens," won large laughs. Edwards Davis revived *The Unmasking*, and with his well balanced company gave an entirely pleasing performance. Clark, Bergman and Mahoney; Marzetta, Herarzo and Merzetta; Rosal's musical house and the pictures rounded out the bill. Lewis and Green are reviewed elsewhere.

"ADVANCED" RUNNERS.

The air has been filled with announcements and rumors from the headquarters of "advanced" vaudeville during the past few days. A. L. Erlanger has been quoted as saying that the real "steam roller" vaudeville will be in operation in Philadelphia this week, various excuses being given for the late arrival of the asphalt smoother, which is supposed to crush all opposition. The "engineers" of the roller are Vesta Victoria and Cinquevalli, the principal attractions on the long and high salaried list of foreign acts imported by the "advanced" people. In honor of the arrival of the "steam roller" in the Quaker City, the prices at the Forrest have been lowered, so that they are just a little less than the Keith scale. Fifty cents is the highest price at matinees and for seventy-five cents one can sit close to the footlights at night. Circus advertising will be a feature under Dan Fisher's direction, as Mr. Fisher has served a few terms on the Barnum and Bailey staff, and has no mean reputation as a word juggler.

On Wednesday last Felix Iman, representing Klaw and Erlanger, made an offer to buy the Academy of Music in Philadelphia for \$1,500,000, and rumor had it that the offer had been accepted under certain conditions that could not be made public. Mr. Erlanger also announced that if they were unable to secure the Academy that a new house would be built with a capacity of 2,500 to 4,000, so that vaudeville "could be shown at its best." The opinion of all experienced vaudeville managers is that the smaller the house the more enjoyable the entertainment, and the truth of this has been proved many times. For instance, talking acts that have always scored in medium-sized theatres have failed miserably at the Chicago Auditorium.

Boston had its share of "steam roller" rumors, too. The principal one concerns the possible erection of a mammoth theatre on the Washington Street property adjoining the Park Theatre, formerly occupied as a department store. A thing of pie consequences was added to the story by a line or two to the effect that a tunnel would be built to connect the new "paper" house with the Tremont, at present playing "advanced" vaudeville. The steam roller will get to Boston Nov. 4, with Miss Victoria and Mr. Cinquevalli in charge. Who will run it after they leave is not announced.

NUDGE-BELFORT.

R. C. Nudge, President of the White Rats, and May Belfort, the English comedienne, were married quietly at Borough Hall in Brooklyn on Saturday morning last. Miss Belfort was playing at the Grand Opera House, Brooklyn, last week, and is this week at the Tremont, Boston. She will shortly be seen at the New York Theatre, and during her engagement there, there will be a large church wedding, followed by a "scamper" at the White Rats room. The bride is a vaudeville headliner, popular on both sides of the Atlantic, and the groom as Big Chief of the Rats has placed the organization on a sound basis such as was never dreamed of by its founders. Already the couple have been overwhelmed with messages of congratulation.

KELLAR FRAMES THURSTON.

In a recent interview Harry Kellar, the magician, spoke in the highest terms of his partner, Howard Thurston. Kellar had no hesitation in saying that there is no reason why Thurston should not be the greatest magician that ever lived, as he is a drummer, a student, a worker and an inventor. Kellar will retire at the end of this season, and Thurston will take his place under the management of Dudley Hudson, who has directed Kellar's tour for sixteen seasons.

HAMMERSTEIN'S VICTORIA.

Peter F. Daley, John T. Kelly, W. H. Thompson, and Elmore Sisters Head Big Bill.

Mr. Hammerstein certainly had a list of names on his bill last week to conjure with, and the names and the people to whom they belong made up one big magnet that drew a full house at every performance. The old days of Weber and Fields were recalled by the appearance of Peter F. Daley and John T. Kelly in the same bill. Both have their own companies and succeeded in pleasing their legions of admirers admirably. Mr. Kelly was especially good in *A Game of Ours*, and was ably supported by Dora Booth and John W. Heffern. The Elmore Sisters in *The Actress and the Maid*, and Pat Rooney and Marion Bent in *The Busy Bell Boy*, were as popular as ever. A hit of very large proportions was scored by Irene Franklin, who has developed wonderfully as a character vocalist. She has a valuable partner in Burt Green, whose skill as a pianist is unquestioned. Those who appreciate good acting were delighted with the work of W. H. Thompson and company in the pretty play, *For Love's Sweet Sake*. Seibini and Grotini stirred things up early in the bill with their original and effective specialty, which combines juggling, cycling, acrobatics and other tricks. Foster and Foster, the Kitamura Japanese Troupe and the pictures were the other numbers.

NEW YORK.

Wilfred Clarke and Company, Ralph Johnstone and Edith Helena and Others.

Hetty King was retained as the headliner for a third week. Her very mild success does not warrant such a long engagement, and last week she was one of the least important numbers in the programme. Ralph Johnstone was warmly welcomed, and his bicycle stunts aroused enthusiasm. He is as daring as ever, and apparently risks his neck at every performance. Wilfred Clarke and company, including Eleanor de Mott made a big laughing hit in *What Will Happen Next?* Edith Helena showed her very remarkable voice to much advantage. Stuart Barnes had a good place on the bill and won frequent laughter and applause with his songs and remarks. The Howard Brothers and their flying bandos excited a good deal of favorable comment. Eph Thompson's elephants were a special feature and scored. Hickey and Nelson, with their grotesqueries won many laughs, and Henry and Alice Taylor scored several bullseyes with their riffs. The Zarovsky Troupe and Cartmell and Harris were also present.

ALHAMBRA.

Bransby Williams Returns—Murphy and Nichols Score—Mills Lindon Sings.

Another great programme brought audiences that made the walls of the theatre fairly jump. Bransby Williams, the English Impresario, who made such a good impression here last year, returned and again charmed his hearers with his splendid studies of characters from Dickens. Mr. Williams is an artist to his finger tips, and his success was very great. The one big, hilarious, uncontrollable laughing hit of the week was made by Will H. Murphy, Blanche Nichols and company in *From East to Uncle Tom*, which never seems to grow stale. Mills Lindon made her Harlem debut, and her nice, polite little songs were well liked. John C. Rice and Salie Cohen in *A Bachelor's Wife*, their latest sketch, by H. H. Winslow, were extremely popular and played with their accustomed skill and finish. Those who like good music were charmed with the *Leaky* Quartette, and the more numerous ones who like nonsense laughed themselves into fits over *Andretti* and his mind-reading dog. The Dundedin Troupe, expert cyclists; Lang's Gotham Four, singers and funmakers; Sharp Brothers, dancers, and the vitagraph pictures were also in the bill.

THE NEW HIPPODROME PRODUCTION.

Shubert and Anderson, managers of the Hippodrome, announce that the date set for the first performance of the new spectacle that is to follow *Neptune's Daughter* and *Pioneer Days*, is Wednesday, Nov. 27, the night before Thanksgiving Day. The last performance of the present offering will be on Saturday evening, Nov. 23, and the following three days will be given over to rehearsals of the new piece, the name of which has not yet been selected. Secrecy is still maintained regarding the details of the new offering, but it is said that it will deal with the automobile craze, and that the costumes will be modern. Three very important novelties are promised, and as usual there will be hundreds of men and women employed. The book and lyrics of the new piece are by Edward F. Temple and Man Klein, and the music is by Mr. Klein. Arthur Voegtlin is responsible for the scenic effects.

MARIE LLOYD'S ADVENTURES.

A Brooklyn woman who combines the business of beauty doctor and fortune-teller last week began a suit against Marie Lloyd for \$4,500. The plaintiff alleges that she was consulted by Marie Lloyd in 1907, when she was at Koster and Bial's, and that the actress agreed to pay \$500 down and \$500 a year as long as she used the plaintiff's method for preserving her youth and good looks. The plaintiff says she got the first \$500 and now wants her nine years' pay in a lump. Miss Lloyd has entered a general denial. The English vocalist also figured in the news last week through the loss of an ostrich plume sent to her from South Africa. It was valued at \$50 and was burned by a hotel porter with a lot of rubbish.

PAWNEE BILL IN A WRECK.

The train carrying Pawnee Bill's Wild West met with an accident on the El Paso and Northwestern Railroad near Bisbee, Ariz., on Friday last. Pawnee Bill's private car was overturned and two other cars were badly wrecked. One woman had three ribs broken and was otherwise injured, and several men were more or less seriously hurt. The Comanches belonging to the organization became wildly excited, and some of them drew their short swords and chased the engineer of the train up the track for more than a mile. The accident was caused by a rear end collision between the circus train and a freight.

A CHANGE AT MEMPHIS.

An important theatrical event took place at Memphis, Tenn., on Oct. 22, when the Grand Opera House changed hands, passing from the direction of Colonel John D. Hopkins to the Orpheum Circuit. The house will be entirely redecorated and refurbished and will be reopened with vaudeville early in December.

PRIZE STORY DRAMATIZED.

John Ernest Warren has just completed a dramatization of his New York *Herald* prize story, "The Third Degree," making of it a strong one-act play which will be produced in vaudeville in the near future by J. K. Hutchinson and Rollanda Bainbridge. The title of the play is *United*, the story title having already been used by some one else as the name of a one-act play.

IN PREPARATION.

Numerous Novelties in Store for Vaudeville Patrons.

Zenaida Williams-Thatcher is hard at work preparing her female quartette act, which will be headed by Hattie Sims-McCarthy.

Ted Sloan will appear in a racing sketch called *His First Mount*, written by May Walters. It will be staged by George R. Wilson.

Matthews and Ashley promise a new act soon, but will retain the old title.

Edward Tannehill and Lola D. Radcliffe in *A Tenderfoot on the Trail* will appear shortly in New York.

Harry Short, the comic opera comedian, is negotiating for an opening for a monologue and singing turn.

B. A. Rolfe announces that *The Leading Lady*, in which Helen Norris is featured, will be produced Nov. 4 at the Orpheum, Reading, Pa.

Ned Wayburn is arranging another big act, to be headed by Harry Pilcer.

Louis Mann's vaudeville season in the K. and E. houses will begin Nov. 4.

The Five Noses have arranged to appear under B. A. Rolfe's direction and will be seen in a new act.

Rice and Old Shoes is the odd title of a sketch that is being rehearsed by Walter Perkins and company.

Two small elephants from the Bostock menagerie may make their vaudeville debut soon in a juggling turn.

Virginia Earl has engaged a new company and will resume her interrupted tour in a week or so.

Sam Bernard is reported to have signed a contract to play a few vaudeville dates this season at a salary of \$3,000 a week.

Natalie Dagwell, a sister of Aurie Dagwell, will head a new musical quartette now being organized by B. A. Rolfe.

Margaret Fealy has secured a new sketch called *Dorothy's Prisoner*, that is now in rehearsal.

Charles Bigelow in a sketch by George V. Hobart will enter the vaudeville field next week.

BIG CIRCUS SOLD.

Ringling Brothers Buy Barnum and Bailey Organization for \$410,000.

The Barnum and Bailey Greatest Show on Earth was purchased on Tuesday last by the Ringling Brothers for \$410,000, and on Wednesday all the right, title and interest in the whole property was transferred to the new owners at Bridgeport, Conn., where the organization went into winter quarters several days ago. This deal gives the Ringlings a practical monopoly of the big circus business in the United States, as they already owned Ringling Brothers' Circus and the Forepaugh-Sells Show. With the Barnum and Bailey outfit added they can lay out routes that will avoid all conflicting dates and rob the circus business of one of its most picturesque features, the old-time billposters' fight.

News of the sale came from London by cable. The English stockholders, about 3,500 in number, met and ratified the sale by Mrs. Bailey, widow of James A. Bailey, of the American rights in the enterprise. The London stockholders will receive about \$2 or \$2.25 per share. When the company was formed in 1890, English investors stepped on each other's feet in their eagerness to subscribe the capital of the company, \$2,000,000.

The Ringling Brothers are John, Otto, Charles, Alf and Alf T. Ringling. They started in the amusement business less than twenty-five years ago, with a small band and concert company that toured in the neighborhood of their home town, Baraboo, Wis. They prospered, and their next venture was a small one-ring circus, which continued to grow until 1888, it attained the dignity of being transported on the railroads. Their success has been continuous, until to-day they control everything worth while in the American circus world. Their three big enterprises will be conducted separately, and much money will be expended during the winter in preparing the circuses for next season. The sale included the winter quarters at Bridgeport and also the quarters near Liverpool, England, built several years ago by Mr. Bailey. The 900 horses used in the three circuses will be pastured in Pennsylvania until the spring.

PASTOR'S.

Vinnie Henshaw, J. K. Hutchinson, and Maxwell and Dudley Head the List.

Vinnie Henshaw topped the bill last week and offered a new act, which, with those of the Clover Trio and Teed and Lazelle, is reviewed in another column. J. K. Hutchinson, assisted by Rollanda Bainbridge, presented Edmund Day's farcette, *Out All Night*. The characters are a husband and wife who have been absent from home overnight, and, having heard with adventures that have been chronicled in the papers, are exceedingly anxious to keep each other in ignorance as to their doings. The piece was played spiritedly and won a good many laughs. There is a lot of action in the play. Maxwell and Dudley scored a great success in their admirable singing sketch, *For Sweet Charity*. Deiotrell and Glissando entertained cleverly with musical clowning, and Jeff and Lavern Healy joked and sang acceptably. Others were Hatched away and Siegel, in *Hotel Bluff*; Lavender Richardson (a rather clever boy) and company in *Brady's Boy*, a miniature comedy drama; the Razarts, Granville and Mack, Belmont, the juggler, and the pictures.

COLONIAL.

Alec Hurley Makes American Debut—Katie Barry, Edward Clarke and Others Please.

Alec Hurley, a comedian of wide reputation in England, made his American debut here last week. His act is reviewed elsewhere. Katie Barry had a new song called "When the Moon and You Are Full," for which she used a special scene. This and her other ditties shake up a neat act. Edward Clarke and his Six Winning Widows appeared in a revised version of their act. The girls should be given a great deal more work to do, and Mr. Clarke should not shoulder so much of the responsibility. He has two recitations that are very glossy and tend to put the audience into a blue condition. Besides, Mr. Clarke is better as a flip comedian than as a philosophical recitationist. The Willie Fawcett Troupe scored a tremendous hit, and Raymond and Caverly's German jokes were appreciated. Foy and Clarke revived *The Spring of Youth*, the Crosby skit in which they made their greatest success, and laughs were very frequent. Howard's clever ponies, the Melani Trio and De Witt C. Young and company, novelty jugglers, were the other members. The pictures closed as usual.

TO LEAVE VAUDEVILLE.

William Hines and Earle Remington have decided to abandon vaudeville for this season at least, and have signed to go on the road as co-stars with Charles A. Mason in the musical comedy, *Endorphin and Adolph*. Mr. Hines will play Adolph and Miss Remington will be the Casino coquette. They will also introduce their specialty. The season will open at Reading, Pa., Nov. 2.

FRED NIBLO'S POSTALS.



Photo by Fred Niblo.

This picture shows Fred Niblo, Jr., with his tiny hand clasped in the immense "mitt" of a giant Kaffir. The big black man is formidable looking and would scare the average boy into a squeal, but little Fred has seen so many of these "comers" that he is quite used to them. The man in the picture is a cook, and a few minutes before the picture was taken presented young Fred with a fearful and wonderful cake, which the lad's mother promptly confiscated and used as a paper weight. In the picture the cook appears to be a head taller than the house, but that is simply because of the angle at which the snapshot was made. In his hand he carries a "growler," and is on his way for a pint of milk.

THIS WEEK'S ATTRACTIONS.

LANTERN'S.—Max Witt's Four Singing Colossals, Anna May Abbott, Arthur Huston and company, Dan Carter's Opera, Van Brothers, Marion and Pearl, Acott, Eddie and Frank, Carroll and Doyle, Grottoque Randolphs, Hafford and Mantell, Cramer and Beverly, Sisters Polio.

KEITH AND PROCTOR'S UNION SQUARE.—Marcel's Living Pictures, Empire City Four, Countess Ross and Fred Paul, Three Leightons, Julius Tannen, Eckhoff and Gordon, Salerno, Black and Jones, Kelly and Adams, Glida Montana, Mons. Harbert.

KEITH AND PROCTOR'S FIFTY-SEVENTH STREET.—W. H. Thompson and company, Carlotta, Eddie Leonard and company, Harry and Halvers, Bobby North, Kartell, William Lester and company, the Stage-Struck Kids, Orth and Fern.

KEITH AND PROCTOR'S 125TH STREET.—Benjamin Chapin and company, Paradise Alley, Juliana Hittings, Basque Quartette, Hayes and Johnson, Warren and Blanchard, Max York's dogs, Mr. and Mrs. Arthur Forbes.

COLONIAL.—Bransby Williams, Hilda Spang and company in Kit, James Thornton, Alec Hurley and company, Irene Franklin and Burt Green, Four Bianca, Col's dogs, Rooney Sisters, Shekila.

ALHAMBRA.—Harry Von Tilzer, Mr. and Mrs. Howard Truesdell and company, Cliff Gordon, Three Leightons, Hopes, De Witt, Burns and Torrance, Macart's dogs and monkeys, Ila Grannon, Bates Musical Trio.

HAMMERSTEIN'S VICTORIA.—Gertrude Hoffman, Valerie Bergere and company, Empire City Quartette, the Flanophiends, Gallagher and Barrett, Welch, Mealy and Montrose; Herbert and Warren, Carson Brothers, Juggling Mathews.

NEW YORK.—Six Brothers Luck (American debut), Barnold's dogs, Hetty King, Billy Clifford, Collins and Hart, Will Rogers, Bard Brothers, Kinn, Ott Brothers and Nicholson; Rawson and June, Clinton and Jermon.

The Burlesque Houses

DREW.—The Tiger Lillies, under the management of Campbell and Drew, did a splendid business last week and gave complete satisfaction. George P. Murphy is prominent in the opening burlesque, which is called The Twin Sister, and John C. Hart was an able assistant. Others who scored were Carrie Esler, Josie Webb, Jack Irwin and Mr. and Mrs. Harry Ellsworth. Amateur Night on the Bowery is the closing burlesque. This week, Broadway Gaiety Girls.

GOTHAM.—The Merry Maidens opened to two big houses, and the same pleasant state of affairs prevailed throughout the week. Hits were made by Patti Carney, Lulu Benson, Some Quartette and others. This week, Minner's Bohemians.

LONDON.—The Dreamland Burlesquers proved an excellent drawing card. This week, Pat White's Gaiety Girls.

MURRAY HILL.—The Bowery Burlesquers, managed by Jules Hartig, sustained its reputation and attracted large crowds. This week, Parisian Belles.

MINNER'S BOWERY.—The Sam Devere Show, with All, Hunter and All, Ott, Nelson and company and others, pleased good houses. This week, High School Girls.

MINNER'S EIGHTH AVENUE.—The Toradores, including Mildred Valmore, Anna Giddie and other favorites, were well received. This week, Twentieth Century Maids.

HURON AND SHANON'S.—Al. Reeves and his organization of fun makers were liberally patronized. This week, Fred Irova's Big Show.

SUNDAY TRY-OUTS.

Charles A. Stevenson appeared at the Fifth Avenue Theatre on Sunday afternoon and evening in a dramatic sketch called Soldiers of Fortune. It was elaborately staged and well received. At the same theatre Belle Ashton sang songs with several changes of costume, and John Ford and his Spanish Mercenaries made their New York debut. At Minner's Eighth Avenue Theatre a special private performance was given of a sketch called Cynthia and Her Tutor, in which Laura Morris and Lily Dunn Hart appeared.

VAUDEVILLE JOTTINGS.

Just Yarrick, who used to dramatize the sport of football for the press of the "New York Times," has been engaged to write the story of the football game which will be staged at the Metropolitan Theatre on Sunday afternoon. The story is called "The Football Game," and is a very interesting one. It is a story of a football game which was played between two teams of players who were very famous at the time. The story is a very interesting one, and it is a story which will be of interest to all who are interested in football.

The New York Dramatic Mirror has a letter to the effect that the football game which will be staged at the Metropolitan Theatre on Sunday afternoon is a very interesting one. It is a story of a football game which was played between two teams of players who were very famous at the time. The story is a very interesting one, and it is a story which will be of interest to all who are interested in football.

THE NEW YORK DRAMATIC MIRROR

York on Sunday with his law in the matter is properly and definitely settled.

The promoters of "advanced" vaudeville in Chicago are now looking for a weekly vaudeville house called "The Strand Theatre," which is devoted to the attractions of the Auditorium.

David Shoshen, the baritone, has been approached by an agent with a very tempting offer for vaudeville, but it is hardly likely that he will accept it, as he is in constant demand for oratorio and concert engagements.

Little Casewe and Herbert Wadsworth have an act ready for trial. It is said to be distinctly high class, both players having been connected with concert and lyceum work for several years.

Arthur Prince and Mrs. Prince (Ida Rose) sailed for England on Tuesday. They expect to return in a few weeks, and there is a strong probability that they will remain here for good.

Shapiro's Pan-American Circus, recruited from the Bureau and Balfour Circus, will spend the winter on the Hudson of Passaic.

Howard and Howard played the Grand Opera House, Syracuse, last week, instead of at Portland, Maine.

Harry Lander, the Scotch comedian, is due here Nov. 2, and will make his debut at the New York Theatre Nov. 4.

According to an English paper, Marie Lloyd's salary for her American engagements is \$100 per week.

Eddie Powers, formerly the teacher in Josephine Coburn's school, has just signed a contract with Clara Brown for the Sullivan and Connelley circuit for thirty-five weeks, opening in Cleveland, Nov. 11.

Harry Thompson, "the Mayor of the Bowery," is very proud of a hearty and satisfying notice he received while touring at the Hudson Theatre, New York, last week. Thompson has been on the boards for many years, and it has finally dawned upon managers that he is one of the very best entertainers we have. With a little more notice he would be more than able to hold his own with some of the overpaid comedians who demand and receive much larger salaries.

Charlotte Townsend and her sister, known as Little Cole, who are well-known and popular in Toledo, entered a great success in that city last week in Joseph Lee's dramatization of the Green's comedy, "Freaks of Two Working Girls." They were assisted by David Miles, William Haddock, and Curtis Clarke.

Five of the Six Brothers' Luck, and their wives and children, about two dozen in all, arrived in New York last week on the "Majestic," and were met at the pier by Ernest Luck and his wife, Hetty King. The Lucks are heading the bill this week at the New York Theatre in A Night in an English Cafe.

The four hundredth performance of Neptune's Daughter and Pioneer Days was celebrated on Tuesday evening last at the New York Hippodrome.

Edgar Foreman writes Tom Manton to the effect that he wrote an act called The First Quarrel, that he produced at the Grand Opera House, Philadelphia, Sept. 18, 1906, and continued to play it until July 18, 1907, in the United States, and in the East and West. He rewrote it, and produced the new version Nov. 19, 1906, and has been doing it ever since. Mr. Foreman objects to the use of his title by a team that appeared recently in New York.

Emmie and Fannie Gilman, sisters of Mabelle Gilman-Gorey, will make their debut in the East on Nov. 4 at Keweenaw Theatre, Brooklyn, in a singing and dancing act.

Miss Candide, a musical satire in one act, was given for the first time at the Shubert Theatre, Newark, N. J., Oct. 21. The story is by Victor Herbert, and the book and lyrics by George V. Hobart. Joseph Miron appeared in the title role.

Catherine Countess, who has been appearing for several weeks in a dramatic sketch with Carlotta Moore, severed her relations with Mr. Moore last week, and as a consequence the engagement for the act booked at the Twenty-third Street Theatre for this week has been postponed until Mr. Moore can thoroughly rehearse another woman in Miss Countess' part.

Millie Lindon was sent to Philadelphia this week to head the bill at Keith's, where she is "steam-roller" bill at the Forrest Theatre, which is topped by Vesta Victoria.

Harry Carson Clarke was the headliner of a recent "advanced" bill at the Tuck Theatre, Buffalo, and has been recently featured at other houses. His past notices have been uniformly flattering, and he is delighted with his experience in vaudeville.

Press Eldridge called for New York last week, and will open on the K. and E. circuit Nov. 11.

Edith Helena made such a success last week at the New York Theatre that it was decided at the last moment to cancel her engagement in another city and continue her at the New York for another week. It was not until after the Saturday matinee that Miss Helena was informed of the postponement which she had won with her singing.

The Star Bout, Ned Wayburn's latest act, with Taylor Graville featured, was shown for the first time last week at the Gotham Theatre, Brooklyn. It is in three scenes, the final one showing the interior of a boxing club in which a pugilistic contest takes place. Mr. Graville scored as the hero, and the piece was well received by the male portion of the audience.

At the Novelty Theatre, Brooklyn, last week Harry Lee, formerly of Hoey and Lee, offered a new monologue in which he impersonates a Hebrew trolley car conductor in uniform. He has a string of good jokes and a lot of excellent parodies.

Ella Snyder tried out her new sketch, Commencement Day, at the Novelty Theatre, Brooklyn, last week. The act was staged by Jack Mason, who deserves great credit for the success achieved.

Eddie Leslie, the mimic, who has not been seen in New York for some time, will make his reappearance next week at the Twenty-third Street Theatre.

During the recent engagement in Washington, D. C., of Noble's Knickerbockers, Mr. Noble and his co. were tendered a banquet by C. H. Stohman that was very enjoyable. The record of the new Gaiety was broken by the Knickerbockers.

Virginia Drew Trevelock is reported to have scored a success in vaudeville in the Southwest, as co-star with Melrose MacDowell in The Oath and A Night in Rome.

Harry Leuchardt, manager of Keith and Proctor's Twenty-third Street Theatre, is arranging a change in the seating equipment of that theatre, designed to remove women of the necessity of sitting in the smoking balcony.

On Tuesday last Judge Marston, in the Supreme Court, made permanent the injunction restraining the police from interfering with the motion picture business of Solomon Brill.

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Nov. 4, Keith's,
Cleveland, O.

W. R. Murphy AND Blanche Nichols

"The act I think I like better than anything else in vaudeville."
—ALAN DALE in The American, Oct. 9.

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JOE, MYRA, BUSTER, JINGLES and LOUISE

Roberts, Four-Orph., Allentown, Pa., Oct. 28-2.
Robin, Comic Troupe, Prov., Oct. 28-2.
Robinson, Parquetts and Woods-Fractor's, Troy
N. Y., Oct. 28-2, Keith's, Phila., 4-9.
Robison and Marcotte-Family, Lancaster, Pa., Oct.
28-2.
Rosen, Mrs. Stuart-Keeney's, Bklyn., Oct. 28-2.
Rockers, Eight Kamiah-Poll's, Bridgeport, Conn.,
Oct. 28-2.
Rome-Alambra, N. Y., Oct. 28-2.
Roger Brothers-Bijou, Durham, Ia., Oct. 28-2, De
mission, Winthrop, Mass., 4-9.
Rogers and Dearly-Fractor's, Newark, N. J., Oct.
28-2, Orph., Bklyn., 4-9.
Rogers, Will-M. V. Theatre, N. Y., Oct. 28-2.
Royce, Miss, BOBBLIN' AND LOUISE BLACK-
INTOSS-Lyric, Mobile, Ala., Oct. 28-2 Maj.
Birmingham, Ala., 4-9.
Royle's Ya Colonial Septette-Orph., Frisco, Oct. 21
2, Orph., Los Angeles, 4-18.
Rydge, a troupe, Philadelphia, Kan., Kansas City, Mo., Oct.
27-2, Orph., New Orleans, 4-9.
Royle's Paradise Alley-K. and F. 120th St., Oct. 28-2
Romaine, Claire-Grand, Bklyn., Oct. 28-2.
Romanly Operatic Troupe-Tremont, Boston, Oct. 28-2
Roney and Best-Keith's, Boston, Oct. 28-2, Keith's
Prov., 4-9.
Rounsey Sisters-Colonial, N. Y., Oct. 28-2.
Roisair and Doroto-Cham. O. H., Chgo., Oct. 28-2.
Rose, Julian-Auditorium, Chgo., Oct. 28-2.
Ross and Severin-Lyric, Cleveland, Oct. 28-2.
Ross and Lewis-Hippodrome, Portsmouth, Eng., Oct.
28-2, Hippodrome, Margate, Eng., 4-9, Empire
Bristol, Eng., 11-18, Palace, Manchester, Eng., 18
2, Palace Bedford Sq., 28-2.
Royal Cousins and Fox-Fractor's, K. and P. Union Sq.,
Oct. 28-2, Keith's, Prov., 4-9.
Rowland and Dugan-Howard, Boston, Oct. 28-2.
Royal Musicians-Cook's, Rochester, N. Y., Oct. 28-2.
Royce, Ray L.-Baker, Rochester, N. Y., Oct. 28-2.
Russell and Held-Fractor's, Albany, N. Y., Oct. 28-2.
Russell and Russell-Howard, Boston, Oct. 28-2.
Ryan and White-Hathaway's, Lowell, Mass., Oct.
28-2.
RYAN, JOSEPHINE-Shubert, Milwaukee, Oct.
28-2.
Sa Hers-Nelson, Springfield, Mass., Oct. 28-2.
Salerno-K. and P. Union Sq., Oct. 28-2.
Salsbury, Cora-Folsom-Bijou, Bay City, Mich., Oct.
28-2.
Salmo, June-Poll's, Bridgeport, Conn., Oct. 28-2.
Sampon and Douglas-Gotham, Bklyn., Oct. 28-2.
Sato, O. K.-Apollo, Nuremberg, Ger., Oct. 1-21, Shua-
mann, Frankfurt, Ger., 1-18, Krystall Palast, Leip-
zigers, Florence-Shea's, Buffalo, Oct. 28-2, Shea's,
Toronto, 4-9.
Schenck Brothers-Grand, Bklyn., Oct. 28-2.
Schode and Mulvey-Mohawk, Schenectady, N. Y.,
Oct. 28-2.
Scott, Great-Shea's, Toronto, Oct. 28-2.
Scott and Wilson-Orph., Frisco, Oct. 28-2.
Selbit and Grevitt-Maryland, Balto., Oct. 28-2.
Semson, Charles F.-Fractor's, Troy, N. Y., Oct. 28-2.
Seneca, The-Worship, Chicago, Ill., Oct. 28-2.
Shack Brothers-Keith's, Prov., Oct. 28-2.
Sheila-Colonial, N. Y., Oct. 28-2.
Sheppard and St. Angmon-Crystal, Detroit, Oct.
28-2.
Sherman, Josie-Howard, Boston, Oct. 28-2.
Shields and Gaille-Bijou, Pittsburgh, Oct. 28-2.
Shields and Rogers-Bennett's, Hamilton, Ont., Oct.
28-2.
Shirley, Musical-Lubin's, Balto., Oct. 28-2.
Shirley, Madely-Twin, Nashville, Tenn., Oct. 28-2.
Shrode, Charles-Poll's, Waterbury, Conn., Oct. 28-2,
K. and P. Union Sq., 4-9.
Shuman, The-Adams-Garden, N. Y., Oct. 28-2.
Simon, William-Hayward, Des Moines, Oct. 28-2.
Simons and Gardner-Grand, Bklyn., Oct. 28-2.
Siromeda, Marie-Lubin's, Balto., Oct. 28-2.
Simpson, Corah-Barwood, Omaha, Oct. 28-2.
Sirius-Bowman Tris-Bennett's, Frisco, Oct. 28-2.
Smith and Campbell-K. and P. Jersey City, Oct.
28-2.
Smither, Will H.-Family, Scranton, Pa.-Indefinite.
Snider, Ella-Gotham, Bklyn., Oct. 28-2.
Snowden, John-John A. M. HARRY BUCKLEY
-Grand, Syracuse, N. Y., Oct. 28-2, Shea's, Buffalo,
4-9.
Song Birds, The-Keith's, Boston, Oct. 21-2, Colonial,
N. Y., 4-18.
Sped, Fred-Chap. O. H., Chgo., Oct. 28-2.
Spencer, Atlanta-Trent, Trenton, N. J., Oct. 28-2.
Spray and May-Keith's, Prov., Oct. 28-2.
Spillers, The-Fractor's, Newark, N. J., Oct. 28-2.
Storic, Youkers, N. Y., 4-9.
Stein and Brothers and Mack-Columbia, St. Louis, Oct.
28-2.
Stone, Sheila-Colonial, N. Y., Oct. 28-2.
Stojan, M. M.-Lyric, St. Joe, Mo., Oct. 28-2, Orph.,
Chgo., 4-9.
Stokes, Lucie-Crystal, Milwaukee, Oct. 28-2.
Stanley, Johnnie-Poll's, New Haven, Conn., Oct. 28-2.
Stanley, Mr. and Mrs. Lew-Star, Lebanon, Ind., Oct.
28-2, Star, Martinsville, Ind., 28-2.
Stanley and Cowgswell-Tock, Buffalo, Oct. 28-2.
Star, The-Worship, Chicago, Oct. 28-2.
Strager, Julius-Temple, Detroit, Oct. 28-2, Cook's,
Rochester, N. Y., 4-9.
Stelling and Bevello-Poll's, Scranton, Pa., Oct. 28-2.
Stegman, Hal-Maryland, Balto., Oct. 28-2, Chase's,
Buffalo, 4-9.
Stevens, Chas. A.-Colonial, Lawrence, Mass., Oct.
28-2.
Stevens, Edwin-Chase's, Wash., Oct. 28-2.
Stewart Sisters, Four-Orph., Bklyn., Oct. 28-2.
Stewart, James-Canton, O., Oct. 28-2, Congress,
Mt. Vernon, O., 4-9.
Stoddard and Wilson-Main St., Peoria, Ill., Oct.
28-2.
Sullivan, Jas Francis-Olympic, Chgo., Oct. 28-2.
Sullivan and Hamilton-Howard, Boston, Oct. 28-2.
Sunflower, Little-Bennett's, Montreal, Oct. 28-2.
Sunday South, The-Orph., Salt Lake City, U., Oct.
28-2, Orph., Denver, 4-9.
Susille Trupe-Greens, Bowler, Eng., Oct. 28-2.
Swadlow Palace, London, Eng., 11-18, Empire,
Oldham, Eng., 18-28, Palace, Gloucester, Eng.,
28-20.
Sweet, Charles R.-Tremont, Boston, Oct. 28-2.
Sweet, Mr. and Mrs. Lyric, Cleveland, Oct. 28-2.
Swenson, James-Fringe and Morrell-Forest, Phila.,
Oct. 28-2.
Symonds, Jack-Bijou, Michigan City, Ind., Oct. 28-2.
Sybil, Kalamazoo, Mich., 4-9.
Tachian, Keith's, Phila., Oct. 28-2.
Tanaka Truppe-Bijou, Pittsburgh, Oct. 28-2.
Tangway, Eva-Olympic, Chgo., Oct. 28-2.
Tanna-Family, Mahany City, Pa., Oct. 28-2, Fam-
ily, Pettitville, Pa., 4-9.
Tanner, Julius-K. and P. Union Sq., Oct. 28-2.
Pete's Fishing-Baker, Rochester, N. Y., Oct. 28-2.
Taylor, Henry and Alice-Academy, Montreal, Oct.
28-2.
Taylor, Leila-Bennett's, Ottawa, Ont., Oct. 28-2.
Taylor, Trix-Chase's, Wash., 4-9.
Terley-Trick, Buffalo, Oct. 28-2.
Thomas and Payne-Nelson, Springfield, Mass., Oct.
28-2.
Thompson, Wm. H.-K. and P. 58th St., Oct. 28-2.
Keith's, Prov., 4-9.
Thompson's Elephants-People's, Phila., Oct. 28-2.
Thorne, Mr. and Mrs. Harry-Fractor's, Elizabeth,
N. J., Oct. 28-2.
Thorne, James-Colonial, N. Y., Oct. 28-2.
Three Fair Girls-Lyric, Dayton, O., Oct. 28-2, Shea's,
Buffalo, 4-9.
Threl and Kilmont-Marion, Marion, O., Oct. 28-2.
Orph., Mansfield, O., 4-9.

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SKETCHES for Vaudeville Work
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Tivoli Quartette—Maj., Dallas, Tex., Oct. 28-2, Maj., San Antonio, Tex., 4-9.
 Tom Jack Trio—Maj., Chgo., Oct. 28-2, Haymarket, Chgo., 4-9.
 Tomkins, William—Columbia, Cinti., 4-9.
 Toront—Shubert, Utica, N. Y., Oct. 28-2, Poli's, Hartford—Shubert, Utica, N. Y., Oct. 28-2.
 Tourbillon Troupe—Mary Anderson, Louisville, Oct. 28-2.
 Townsend, Charlotte—Keith's, Cleveland, Oct. 28-2.
 Tracy, Mr. and Mrs. Dick—Altmeyer's, McKeesport, Pa., Oct. 28-2.
 Trillers, The—Price's, Hannibal, Mo., Oct. 28-2.
 Trocadero Quartette—Dixieland, Jacksonville, Florida—Indefinite.
 Trowdell, Mr. and Mrs. Howard—Alhambra, N. Y., Oct. 28-2, Poli's, Hartford, Conn., 4-9.
 Tuily, May—K. and F. Jersey City, Oct. 28-2.
 Tyson and Brown—K. and F. Jersey City, Oct. 28-2.
 Urtani and Son—Grand, Pittsburgh, Oct. 28-2.
 Urra Sisters—Hopkins', Memphis, Oct. 28-2.
 Vaguet, The—Gaiety, Galveston, Ill., Oct. 28-2.
 Valandus, The—Cooper, Mt. Vernon, O., Oct. 28-2.
 Orph., Newark, O., 4-9.
 Van, Billy—Academy, Montreal, Oct. 28-2.
 Van Brothers—Foster's, N. Y., Oct. 28-2.
 Van, Charles and Fannie—Orph., Allentown, Pa., Oct. 28-2, Orph., Reading, Pa., 4-9.
 Van Strudford, Grace—Columbia, St. Louis, Oct. 28-2.
 Vaseo, Clarice—Haymarket, Chgo., Oct. 28-2.
 Vaseo—Circus Carre, Amsterdam, Holland, Oct. 1-31.
 Vesta, Netta—Poli's, New Haven, Conn., Oct. 28-2.
 Victoria, Vesta—Forrest, Phila., Oct. 28-2.
 Village Choir—Grand, Pittsburgh, Oct. 28-2.

ST. JOSEPH, MO.-Crystal (Fred Chmura, mgr.): Burnes, Morris and co., Gordon and Chmura, Linen's cats and dogs and Mr. and Mrs. J. W. Gorman. Bill Cullen, Edna M. Lee, that little girl and E. C. Lyrie (M. C. Whiteburn, mgr.): Flaxita Midgata, Molly, Lethovits, Tom Powell, and Laurent pleased fair audiences 14-20.

HANNIBAL, MO.-Star (J. R. Price, mgr.): Lesie Fris, William H. Brown, Edna Mae, Emma and Nica, Madeline Perrotti, and Mary K. Hill Oct. 14-19. Attractions and business good. Western Sisters, Mexican Hermann, Jack Williams, Max Brothers, Anna and Corbett, George Hillman, and Josephine Crowe all at

KANSAS CITY, MO.-Empire (M. J. Kearney, mgr.): Week Oct. 21-26 opening week under the new booking of K. and E.: O'Brien-Havel and Edith Lawrence, Caron and Herbert, Burton and Brodsky Brown and Nevers, Melba Parsons, and the Clara Davis and Walter and Gladys are packing the house at every performance.

HUNTINGTON, W. VA.-Howard (H. H. Howard, mgr.): Week Oct. 14: J. Bingham, Kitty Bingham, Belle Vernon, Thre Astoria, and Mack and Clara Davis to good business. Week of Oct. 17: The Clara Davis, Walter Sweet, Orpheus Quartette, and Hurt and McDonald. Commencing 21 the Howard will have two changes of bill weekly.

ROCKFORD, ILL.-Orpheum (A. J. Shimp, mgr.): Dolph and Busch Levine, Eugene Brooks, Arthur and Helen Brown, and Vesta Monstrous Oct. 13-19 to large houses. -Bijou (A. J. Shimp, mgr.): Mr. and Mrs. Cal Stewart and co., Adelaide and Lind, Herbert Deveau, and L. C. Wall 14-19 pleased good business.

DALLAS, TEX.-Maajestic (B. S. Muchenbaum, mgr.): Louis McCord and co., Lopez and Lozano, Harvey and Haynes, Adelyn, and the Osage Oct. 13-19 to an exceptionally large business, owing to State Fair being on. James H. Kotler and co., Ryan Meyer, Osuna Japa, and Conwell and O'Day 21-26

NEW ORLEANS, LA.-St. Charles' Orpheum This house offers for Oct. 21-28 a bill above the ordinary, and consisting of the following attractions: Anna Eva Fay, World and Boston, Gaston Green, Lewiston and the Kings, and the Osage. Edna Taylor, and the kindredness. Attendance excellent.

LEAVENWORTH, KAN.-Orpheum (C. B. Martyn, mgr.): George De Onza, C. B. Martyn, Gilmore and Castle, the Yanson, E. Quinn, and Davison and co. 14-20. -Pavilion's (Maures and Cunningham, mgrs.): Herbert Chesly and co., Carl Brothers, Eddie Leonard, Roy Lindsay, and Three D Grimes. Large business.

ELMHURST, ILL.-Family (G. W. Middleton, mgr.): The Balsky, Gladys, Margaret, Jeannette, and David, Fred Miller, Conway, Armstrong and Levering and Ida Howell Oct. 21-26; good bill, to large business. -Blaine (F. W. McConnell, mgr.): Felix Martin, Rosale Dwyer, Blanche De Cotrel, Annie Howard and Will Howard and Mildred Brynander; excellent business.

LACROSSE, WIS.-C. C. Orpheum (C. J. Donellan, mgr.): Major Doyle, Mr. Mick; Four McNallys, Camille-Thornton co., Nick Conway and Faust Brothers drew good houses Oct. 14-19. -Grand (E. J. Donellan, mgr.): "Flin," the educated duo; Stuart and Decker, and the Johnsons, Short and Edwards, and Norman Stanley pleased.

NEWARK, N. J.-Proctor's: Edwin Arden and co., the Pinnocchio, Ned Wayburn's Side Show Genaro and Bailey, Bobby North, and Milton pleasure Oct. 21-26. -Theater: Mike Connel, Krane and McIntyre, and the Dukmar-Schiller Troupe were the stars of a good bill. -Waldmann's: Fred Irwin's Big Show pleased good houses. Cracker Jacks 28-2.

JACKSON, MISS.-Bijou (W. S. Butterfield, mgr.): Will Marshall, res. mgr.; Spaulding and Deppres, Wallace, Desperado, and the Little Circus 21-26. Business good. -Business Oct. 14-20. Two and Topsey, M. A. Hunt and co., the Boys, and Gladys Carey 21-27.

FT. DODGE, IA.-Empire (J. Miloskiwsky, owner): Harry Greene, mgr.; Week Oct. 21: Moving picture show and the Little Circus 21-26. -Krause Tenant: crowded houses at every performance. J. Miloskiwsky is at present in Chicago looking up vaudeville attractions.

BUTTE, MONT.-Family (D. F. Hagerty, mgr.):

LYRIC, and Walter Jeffery. —Item: The Lulu. "Uncle Dick Sutton's new theatre, is nearly completed, and will seat 2,000 people.

SHEBOYGAN, WIS.—Unique (Arthur Lane, mgr.): Arnot and Gunn, Joe St. Clair, Harry Webb, Charles Melcher and Helen Leonard. Locust (Edmund Kane, manager) and Fitch, Golden and Hughes, and John Ennor Oct. 21-27. Strong bill; excellent business.

BLOOMINGTON, ILL.—Castle (G. W. Martin, mgr.): Mabel and Dorothy Goodwin, Two and One-half Cents. A. K. Caldera and co., Carl and Morn, Charles and Edna, and Ed. Armand, with his electrical spectacle, The City of Yesterday, are pleasing large crowds Oct. 21-28.

HOUSTON, TEX.—Majestic (F. F. Sturgis, mgr.). Opened Oct. 14 with Roberts, Hayes and Robert Gardner and Revere, Herbert and Willing, Rockaway and Conway, Grifff Brothers, and Clarence and Edna. Large attendance. 21-28. Yama, Lee McCoo and co., Harvey and Lopez, Adelyn, and the Osage. Oct. 21-28.

BRIDGEPORT, CONN.—Foll's (R. Z. Foll, prop.; E. B. Mitchell, res. mgr.): Land office postponed. Edwina Stevens, the Fourteen Black Russians, Quinlan and Mack, Briff Brothers, Nellie Vestal and James and Emma and co., and Le Clair are here Oct. 21-28.

OTTAWA, CAN.—Dunnett's (Gus S. Greening, mgr.): Mr. and Mrs. Perkins Fisher, Smith-Bowman Trio, Wheeler Earl and Vera Curtis, Harry Clair Boatline and Stevens, Verdi Musical Four, George L. Wood, Avon Comedy Four, and Lena, Jordan, and Edna. Capacity business; full satisfaction.

LA SALLE, ILL.—Mastic (F. B. Hoover, mgr.). Week Oct. 14-20 good business with the Musical Wolves, Margaret McBride, Bobby Gaylor, and Linley's dogs and monkeys. All thoroughly enjoyed Earl and Wilson, Stuart and Keeley, Maude Ross Price and Barney Williams 21-27.

LANCASTER, PA.—Family (Edward Moser, mgr.). Week large Oct. 21-28 and the following bill proved exceptionally pleasing: Clarence Wilber and co. in The New Scholar, Mercedes Operatic Duo, Barney First, Four Dancing Belles, and the Rosarios.

SCHENECTADY, N. Y.—Mohawk (Weber and Bush, mgrs.): The Finney, Tennis Trio, Lulu O'Donnell and Helen, and Gus Brothers. Adams and Taylor, St. John and Lefevre, and Monroe, Moe and Lawrence to satisfactory houses and business Oct. 21-28.

PITTSFIELD, MASS.—Empire (J. H. Tobbet, mgr.): Morris and Kramer, John Larkins, Grover and

LONDON, CAN.—Bennett's Theatre (J. D. Elliott, mng.; Penny Rice, asst. mng.; Bodini and Clark, mngs.; Harry and George, assts.) Coliseum and St. George, Oscar Loraine, and La Mase Brothers pleased good business Oct. 21-23.

ALLENTOWN, PA.—Orpheum (Vincent S. Wilner, mng.; J. M. Meyer, asst.); Leville and S. Clair, T. Arthur. Good business Oct. 21-23.

GRLE, and Emmett Dewey and Co. revved an attractive bill Oct. 21-23. Very good business.

LANSING, MICH.—Hilou (D. J. Bohan, mng.; J. C. Gossage, and Charles W. Brown, assts.) Walters, C. Porter, Norton, and Lillian Adams Oct. 14-19. Good bill and business. Miss Courthope's was splendid.

ALTON, ILL.—Lyric (W. M. Savage, mng.; C. G. Gossage, asst.) Oct. 13-20, with the Great Eastern and the Levee and Ashley Oct. 14-19. Sister Clyde, Lavigne Sisters, and the Levee and Ashley Oct. 14-19. Sister Clyde, Lavigne Sisters, the Vagmas, a Major Kinsback 20-21.

PITTSBURG, PA.—Family (Edward Mount, mng.; Henry M. Scott, asst. mng.); Massett, Arthur Hueston, and the Great Eastern and the Levee and Ashley Oct. 14-19. West (third week), and J. G. Gerhart Oct. 21-23.

Good bill; excellent business.

LOWELL, MASS.—Hatheway (John I. Shann, mgr.): Military Oratorio, Lee Tung Foo, Daily News, and William and Mary. Excellent business.

LEWIS, VIRGINIA Grant, and Felix and Claire O. 21-26. Large houses; good bill.

PORT WYME, IND.—Temple (Frank) Strider, mgr.: Opened week Oct. 21-27 to pack pictures in the morning. Excellent business. Nature and Gillette, Carlisle and Kelynn, and Leavay.

KANKAKEE, ILL.—Bijou (Dan Seybert, mgr.) Week Oct. 21-26 the Brahmas, Hazel Brooks, New Florida, and the Dances. Excellent business.

—Item: Mrs. Harry Sells was granted a divorce at the local courts here 19.

SYRACUSE, N. Y.—Grand (C. H. Flinn, mgr.): Charles E. Evans and co., Laveen and Crobert Levy, Five Majors, Bruno and Russell, Howard and co., and Fentelle and Carr Oct. 21-26 good business.

MOBILE, ALA.—Lyric (Gaston Nendrick, mgr.) Captain Henry, La Crandale, Terry and Miss Reader-Laville and co., Laura Bennett, and Brice and co. Closed good business.

WILLIAMSBURG, C. A.—Lundy (Fred M. Wade, mgr.): Frank C. A. Taylor.

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here's Barlow Minstrels 23. What Women Will Do 28. A Cowboy's Girl 1. White Lancers 19. The Bondman 2. Murray-Denning Stock co. week 4-9. Mabel Montgomery in Eliza 7. Jerry from Kerry 12.

FRANKFORT-CAPITOL (D. J. McNamara, mgr.): Monarch Stock co. Oct. 17-19; good business; pleased. Plays: Daughter of the Confederacy. The Gambler, Pardoned, and Jesse James. What Happened to Jones 22; fair house; pleased.

BOWLING GREEN-OPERA HOUSE (J. M. Robertson, mgr.): Kennedy's Players week Oct. 13-19 to largest business of any theatre in city. ever played here. Rosamond Minstrels (local) 23 to parked house. Mabel Montgomery 29.

HENDERSON-PARK (J. Dee Collins, mgr.): Olga Verne in Faust Oct. 16 pleased fair business. What Happened to Jones 26. Kennedy Players 31-2. Jerry from Kerry 4. Mabel Montgomery in Eliza 5.

OWENSBORO-GRAND (Fellay and Burch, mgrs.): Clara Bloodgood in The Truth Oct. 16; large and enthusiastic audience.

HOPKINSVILLE-HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): The Hidden Hand Oct. 16; fair, to poor house. Kennedy Players 21-26.

LOUISIANA.

ALEXANDRIA-RAPIDES (Ehrlich Brothers and Coleman, leases): Frank A. Salisbury, mgr.; Strongheart Oct. 18 to capacity; pleased. Dream City, with Little Chip and Mary Marble, 19; good to capacity. No Mother to Guide Her 22. About Town 34 canceled. Monte Cristo 27. The Bell Boy 28. Helen Granity in The Woman in the Case 29. The Squaw Man 31. Tim Murphy 32. The County Chairman 13. The Red Feather 17. Hans Hansen 18. Texas Ranger 19. Beverly-Ferguson co. 22, 23. Hidden Hand 25.

SHREVEPORT-GRAND (Ehrlich Brothers and Coleman, mgrs.): Devil's Auction Oct. 13, 14; large houses; pleased. Dream City, with Mary Marble and Little Chip, 19; fine, to good house. Land of Nod 20, 21; large and well. The Squaw Man, 31. Jase Corcoran 22. Cowboy Girl 23. No Mother to Guide Her 24. Helen Granity 26. The Bell Boy 27. The Clausman 28. The Alaskan 30. Sells-Flott 31. Fourpaw and Scils Brothers 22. Pavnice Bill 8.

DONALDSONVILLE-GONDRA (F. Hoffmann and Sons, mgrs.): Raymond Teal Musical co. present; Wray Willie Walker Oct. 17; very good co; good house. Alvin Henry in No Mother to Guide Her 18; good. Morgan-People co. 20-24; very good co. Belle Photo Circus (under canvas) 10; good; big crowd.—ITEM: The management stated that the curtain will be rung down on all poor attractions.

THIBODAUX-OPERA HOUSE (Frank Hoffmann and Sons, leases and mgrs.): Raymond Teal's Wray Willie Walker Oct. 18 to fair business. No Mother to Guide Her 20; satisfactory business.—ITEM: Frank Hoffmann and Sons have just closed a lease with the owners of the Donaldsonville, La., Opera House which they will manage together with the Thibodaux and Houma houses.

OPLOUSAS-SANDOZ OPERA HOUSE (Ed. L. Leach, mgr.): No Mother to Guide Her Oct. 15, with Olga Verne leading, proved a winner. Large audience and deserved better patronage; Miss Hearn made quite a favorable impression on her audience and will be a welcome visitor whenever she appears again. The Hand of Death 19; mediocre, to fair house.

BATON ROUGE-ELKS (Ehrlich Brothers and Coleman, leases; Walter Fowler, mgr.): Walter Selwyn in Strongheart Oct. 13 to capacity; good co. Wray Willie Walker 14, 15; poor; fair business. Daughter of Judes 19. Mable Montgomery in Eliza 20 again. No Mother to Guide Her 21.—ITEM: Ringling Brothers' Circus due here 1.

LAFAYETTE-JEFFERSON (C. M. Ferguson mgr.): Dream City Oct. 21. Al. G. Field's Minstrels 19. A Daughter of Judes 20. Jane Corcoran in A Tell's House 1. The Highwayman Opera co. 6. Fatty Feltz 10. Monte Cristo 11.

PLAQUEMINE-HOFER OPERA HOUSE (Lloyd Delectrick, mgr.): Raymond Teal Musical co. Oct. 18 & R. O.; pleased. Monte Cristo 2. Fatty Felix 22. My Friend from Arkansas 24. Wood Sisters 25.

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formance. Clara Turner co. opened a week's engagement to large receipts 21; co. good.—**ITEMS:** The has opened with a moving picture and illustrated O'Neill has made many improvements and deserves a large patronage.

DOVER.—CITY OPERA HOUSE (Charles M. Carson, mgr.; Charles E. King, bus.-mgr.): At Yale Oct. 20. (J. H. E. tennd); good performance to S. R. O. The Id. 21. The Id. 22. The Id. 23. The Id. 24. The Id. 25. The Id. 26. The Id. 27. The Id. 28. The Id. 29. The Id. 30. The Id. 31. The Id. 32. The Id. 33. The Id. 34. The Id. 35. The Id. 36. The Id. 37. The Id. 38. The Id. 39. The Id. 40. The Id. 41. The Id. 42. The Id. 43. The Id. 44. The Id. 45. The Id. 46. The Id. 47. The Id. 48. The Id. 49. The Id. 50. The Id. 51. The Id. 52. The Id. 53. The Id. 54. The Id. 55. The Id. 56. The Id. 57. The Id. 58. The Id. 59. The Id. 60. The Id. 61. The Id. 62. The Id. 63. The Id. 64. The Id. 65. The Id. 66. The Id. 67. The Id. 68. The Id. 69. The Id. 70. The Id. 71. The Id. 72. The Id. 73. The Id. 74. The Id. 75. The Id. 76. The Id. 77. The Id. 78. The Id. 79. The Id. 80. The Id. 81. The Id. 82. The Id. 83. The Id. 84. The Id. 85. The Id. 86. The Id. 87. The Id. 88. The Id. 89. The Id. 90. The Id. 91. 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